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ABSTRACT

This document contains an elementary and secondary school music program evaluation undertaken by Albuquerque (New Mexico) students, teachers, administrators, and parents. Albuquerque music education is described in terms of: (1) elementary, middle, and high school music programs; (2) instrument inventories; (3) instrument and equipment needs and repairs; and (4) music departments staffing requirements. The evaluation survey's design and methodology, along with a review of music education literature, are presented. Student appraisals include assessments of: (1) music knowledge and attitudes; (2) music festival performances; (3) fifth grade band and orchestra students' achievements; and (4) general music performances. Results of the teachers' surveys are described, along with teacher assessments of elementary level instrumental programs and secondary school music performances. A summary, conclusions of the study, and a 37 item bibliography are presented, and graphs, charts, and tables are included. (JHP)

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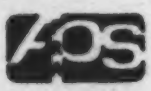
MUSIC

PROGRAM EVALUATION

1985-1986



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MARCH, 1987

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This program evaluation was a cooperative effort involving students, teachers, administrators, and parents. The willingness of these groups to share their knowledge and opinions greatly enhanced the comprehensiveness and validity of this report. The efforts of several individuals and groups should be emphasized.

Curriculum Supervisor of Fine Arts, Dale Kempter; Music Education Program Specialist, James Bonnell; and Elementary Music Specialist, Jeanne Hook, provided important program information, assisted in the development and revision of the evaluation design and survey instruments, and organized meetings with district music teachers, the Elementary and Secondary Music Program Evaluation Committees, and the Parent Music Advisory. In addition, James Bonnell contributed the review of music education literature included in this report.

The following members of the Elementary and Secondary Program Evaluation Committees merit special recognition for their contributions to the teacher survey instruments: Diane Bonnell, Kathy Dollohan, Stuart Fessinger, Nina Hobbs, Richard Randazzo, Ruth Shaw, Diantha Swoboda, and Cynthia Wagner. The Parent Advisory Council, and Don Killpatrick, Chairperson, contributed to this program evaluation by reviewing the evaluation design and providing parent perspective critical to the development of relevant parent surveys.

Teachers, principals, assistant principals, and parents voluntarily participated in this evaluation by completing opinion surveys. Itinerant music teachers, and secondary music teachers included in the sampling plan administered the elementary, middle, and high school Student Music Assessments during a very busy time in the semester and were very prompt in returning completed tests. Albuquerque Public Schools' KANW radio station contributed personnel and equipment to the taping of the three levels of the Student Music Assessment for inclusion in the test packets.

TABLE OF CONTENTS

Acknowledgments i

Administrative Summary 1

Music Education in APS 2

Evaluation Design and Methodology 10

Review of Music Education Literature 14

Student Appraisals
- Music Knowledge & Attitude Assessments ... 19
- Assessment of Music Festival Performances . 25
- Academic Achievement of 5th Grade Band & Orchestra Students 29
- Musical Performances 30

Regular Education Teachers K-5 34

Classroom Music Program 40

Elementary Instrumental Program 46

Secondary Music Program 54

Summary and Conclusions 61

References 65

ADMINISTRATIVE SUMMARY

The Music Program Evaluation provides a comprehensive overview of the Albuquerque Public Schools' K-12 Music Education Program, which consists of the following major components: the Elementary Classroom Music Program; Elementary Instrumental Program; Middle School Music Exploratory Arts; and the Secondary Choral and Instrumental Program. Direct music instruction was received by 42% (30,042) of the APS elementary and secondary school population during the 1985-86 school year. There were 105 (full time equivalent) music teachers. The average pupil/teacher ratio for the music program was 286:1.

Sources of Information

A total sample of 2,874 parents were mailed opinion surveys and responses were received from 29%. Test results were received from 2,547 fourth, eighth, and eleventh grade students. Opinion surveys were received from 58% of the regular education teachers surveyed, and 78% of the elementary and secondary music teachers. Responses were received from 62% of the elementary school administrators and 29% of the secondary school administrators.

Major Findings

Student music appraisals included in this report demonstrate achievement in music knowledge and positive attitudes toward music. Elementary instrumental students scored higher than the total fifth grade population on all subtests of the 1986 CTBS.

Data and content analysis disclosed concerns related to several aspects of the music program. Elementary teachers and principals expressed concern with the philosophical and practical aspects of the Elementary Instrumental Program. Parents of students who were enrolled in elementary band and orchestra expressed satisfaction with the program and requested that it be continued. The majority of elementary teachers and principals also concurred that they would like to have the Elementary Classroom Music Program expanded to include all schools. Parents of secondary music students cited the major weakness of the middle and high school music programs as the excessive dependence on parents to monetarily support the music program.

Data and content analysis presented throughout this evaluation revealed that the music program is meeting the needs of parents and students and effectively accomplishing the goals of the program.

MUSIC EDUCATION IN THE ALBUQUERQUE PUBLIC SCHOOLS

Direct music instruction was received by 42% (30,042) of the APS elementary and secondary school population during the 1985-86 school year. The music program at the elementary level included the classroom music itinerant program and the instrumental program. At the secondary level, students participated in the middle school Exploratory Arts Program. Both middle and high school students enrolled in a variety of choral and instrumental courses.

ELEMENTARY MUSIC PROGRAM

The elementary music program currently has two main components of direct instruction: the classroom music itinerant program, which allows students to begin to develop general music skills; and the instrumental music program, which provides training in beginning band and orchestra.

Classroom music itinerant teachers are rotated on a two year cycle in an effort to provide basic music education to all students district-wide. During the 1985-86 school year, 36% of the total elementary population received direct music instruction from 15 full time equivalent (FTE) classroom music itinerant teachers at 28 schools. At the remaining 46 elementary schools, students received varying degrees of music instruction based on the training, ability, and desire of the classroom teachers to include music in their curriculum. Beginning level instrumental instruction was provided to 31% of all fourth and fifth grade students district-wide. The 11.37 (FTE) band teachers and 11.31 (FTE) orchestra teachers traveled to the district's 74 elementary schools; the average pupil-teacher ratio was 143:1. The following table presents the number of participants of the elementary music program components.

ELEMENTARY MUSIC PROGRAM
Number of Participants by Component
1985-86

Classroom Music	12,504
Instrumental	
Band	2,197
Orchestra	1,028
TOTAL	15,729

SECONDARY MUSIC PROGRAM

Music instruction was received by 38% (14,313) of the total secondary population during the 1985-86 school year. There were 67.5 (FTE) music teachers assigned at the secondary level; the average pupil-teacher ratio was 212:1. By component, there were 29.1 (FTE) band teachers, 29.3 (FTE) Choral/Exploratory Arts teachers, and 9.1 (FTE) orchestra teachers.

Middle School Music Program

Sixth grade students are required to participate in the exploratory block which includes nine weeks of music instruction. The objective of the music exploratory arts program is to involve students in active participation with music to develop awareness and skills which will motivate students to elect other music courses. Music exploratory arts is usually taught by the school chorus teacher and introduces students to the electronic piano, the baritone ukulele, the soprano recorder, group singing, and integrated music appreciation.

The middle school music program also includes various levels of chorus, band, and orchestra instruction. The objectives of these programs are to emphasize continued development in music reading, ear-training, technique, movement and coordination, exposure to a variety of music literature, and opportunities to perform in solos, ensembles, and honor groups as an extension of the school program. In 1985-86, 65% (9,922) of all middle school students received direct instruction in music. Eighty percent (4,007) of the sixth grade population participated in music exploratory arts; and 39% (15,363) of the middle school population elected music classes.

MIDDLE SCHOOL MUSIC PROGRAM
Number of Participants by Components
1985-86

Exploratory Arts	4,007
Band	2,522
Chorus	2,372
Orchestra	695
Other Guitar, Music Theatre, Special Performing Groups	326
TOTAL	9,922

High School Music Program

High school students are provided an opportunity to continue learning an instrument or to participate in chorus. Students can participate in large performing groups such as symphonic band, orchestra, chorus, and marching band, as well as in solo and ensemble groups. In addition, the high school music curriculum offers students classes in stage band, piano lab, guitar, swing choir, and musicals. Individual schools also offer participation in special performing groups. Students can also find enrichment in such nationally recognized honor organizations as the Albuquerque Youth Symphony Program, which is an extension of the school program co-sponsored by the Albuquerque Public Schools and the University of New Mexico. Music students district-wide participate in the New Mexico All-State Bands, Choruses, and Orchestras which are coordinated by the New Mexico Music Educators' Association. Twenty percent of all high school students elect music classes.

HIGH SCHOOL MUSIC PROGRAM
Number of Participants by Component
1985-86

Band	2,420
Chorus	1,173
Orchestra	285
Piano	86
Guitar	399
Theory	28
TOTAL	4,391

APS INSTRUMENT INVENTORY

Music Department equipment is varied, costly, complex, and in need of regular maintenance. The condition of the program's equipment is critical because of its effect on delivery of instruction. Music teachers at the elementary and secondary levels were asked to respond to specific questions regarding equipment and instrument needs and maintenance.

The elementary instrumental music program is supported by instruments which are made available for loan to APS students who might not otherwise have access to an instrument. The elementary instrumental program has a total of 1,079 of the following types of instruments available: violin, viola, cello, bass, flute, clarinet, trumpet, french horn, and trombone. Itinerant instrumental music teachers are assigned allocations of instruments which are determined according to the income level (as determined by the number of students qualifying for free lunches) of each school on the itinerant teachers' schedule. The limited number of instruments available for the total elementary population necessitates a screening process which may involve consultation with the school principal, classroom teacher, counselor, and parent before the instrument assignment is made. A minimal rental fee is used to maintain the instruments and to add support to the program. The American G.I. Forum, in partnership with APS, has set up an instrument bank which accepts donated instruments for use by APS students. School-based parent organizations often raise funds to provide instruments for needy students.

At the secondary level, minimum equipment allocations at each school include those instruments which are too large, too costly, or not in immediate supply for use by youngsters who wish to change from an instrument which they may already own. Often music teachers use these instruments to convert students from one instrument to another in order to balance instrumentation in a group. The district owns 3,847 instruments for use at 34 secondary schools.

The APS inventory includes a total of 4,926 instruments valued at $1.7 million. It is important to note that instruments listed on the following table as being from 1-4 years old included newly purchased instruments, reconditioned instruments issued with new APS inventory numbers, instruments purchased by parent booster clubs, and donated instruments. Over one-third of APS instruments are at least 15 years old.

APS MUSIC INSTRUMENT INVENTORY
Number of Instruments by Age

Age	Number	Percent
15 years or older	1,775	36%
10 - 14	371	8
5 - 9	1,430	29
1 - 4	1,350	27

Instrument & Equipment Needs

The elementary classroom music itinerant teachers were asked if their equipment needs were being met. The major equipment problem cited by the music teachers is that only one sound system is available, and must be shared by all elementary music itinerant teachers. During peak times, especially at Christmas and the end of the year, the music teachers report that it is difficult to reserve the sound system. Teachers also noted that they would prefer a simpler, more portable sound system. Half the elementary music teachers report that while risers are available, they are sometimes delivered in disrepair and, because of safety concerns, are not usable. The risers are stored and delivered by the APS warehouse. Having the pianos properly tuned and keeping them tuned was also cited as a problem by 40% of the elementary classroom music teachers. In 1985-86, one APS piano tuner serviced approximately 350 pianos district-wide on a request basis. As of the 1986-87 school year, however, piano tuning services are externally contracted on a competitive basis. All schools will now have their pianos tuned on a rotation basis, and the contractor will also respond to calls for special needs.

Elementary and secondary teachers were asked to prioritize their preferences of ways for the District to provide for equipment purchase needs. Music teachers were of the opinion that having an equipment replacement cycle controlled by the Music Department would be of most benefit to the music program. The equipment replacement cycle would include a long range plan for instrument replacement on the basis of age. For example, an eight year replacement cycle is currently used for band uniforms. An advantage of an equipment replacement cycle is that music teachers would know what to expect and could plan accordingly. A disadvantage of an equipment replacement cycle is the amount of time teachers would have to wait for an immediate need, especially in cases of theft.

Music teachers stated that acquiring equipment through a Music Department equipment budget would also be an acceptable procedure. This option requires that teachers submit a prioritized list of needs to the Music Department. Until five years ago, the Music Department had a budget of approximately $100,000 per year earmarked for equipment allocation for the K-12 music program; however, in 1983-84 this funding was eliminated. The major advantage of holding the Music Department responsible for acquiring new instruments is that Music Department personnel are exceptionally knowledgeable of the appropriate equipment needs for all music instruction levels. The disadvantage of this procedure is that the previous amount of money was insufficient to address the needs of the entire district.

Music teachers listed using the Principals' Equipment List as the least desirable method for obtaining needed equipment. The Principals' Equipment List is based on the minimum equipment inventory and requires that each faculty member submit a list of equipment priorities to the principal, who in turn reviews the requests and allocates available money. The advantage of this procedure is that the school maintains control of its equipment funds. Such a system helps to increase awareness because the school's music department personnel must communicate its needs to the school administration. The major drawback is that music teachers must compete with the total school program for limited funds. For example, a tuba costs approximately $3400, which would heavily impact a school's entire equipment budget.

Instrument and Equipment Repair

Because musical instruments are essential tools for music instruction, instrument repair is a major issue for music teachers. The current procedure for instrument and equipment repair requires that teachers call the Music Department. The Music Department determines where that particular item is to be taken for repair, if it is still under warranty, and whether it is to be taken to the APS Maintenance and Operations (M&O) Instrument Repair Shop or the M&O Electronic Repair Shop.

Teachers frequently commented that they are concerned because a serious backlog for repairs currently exists that may delay instrument repair for several months. This condition was found to exist for two principal reasons. Staffing was cut from three to two repairmen because of staff reductions that took place in 1983 (that position was recently reinstated and is presently being advertised). In addition, for many years the district maintained a fund that was designated for worn-out and stolen equipment; that budget no longer exists. As was previously shown, 44% of the APS instrument inventory is 9 to 15 years old or older. Also, many of these instruments are used by more than one student each day and, because of their age and use, are in frequent need of repair.

A positive aspect of the present system of instrument repair through M&O is that music teachers have direct communication with the people who are repairing their instruments. On the other hand, teachers repeatedly commented that the quality of instrument repair is poor; that major repairs require an excessive amount of time, due to the backlog; and that smaller emergency repairs are not being expeditiously completed.

Music Department Staffing Pattern

The Music Department is a component of the Curriculum Center and is staffed by the Supervisor of Fine Arts and two music specialists. The unique nature of the music curriculum requires that the Music Department staff assume responsibilities distinctive from other Curriculum Center personnel because 58 full or half-time teachers are directly allocated to the Music Department. The Music Department is charged with the supervision and evaluation of all itinerant classroom music, elementary band, and elementary and secondary orchestra teachers. In addition, the Music Department assists the Department of Human Resources in interviewing and screening applicants for music education positions. Music Department personnel screen and recommend for employment, schedule, and monitor personnel assigned to 114 schools and approximately 40 ancillary music personnel such as accompanists and choreographers assigned to the high schools. Scheduling all music itinerant teachers district-wide requires that the Music Department personnel communicate with principals and other administrators to work out schedules that can accommodate program, geography, and available personnel. In addition to the teachers assigned to the central office location, the Music Department also assists school principals in interviewing, screening, and recommending new school-based band, orchestra, and chorus personnel.

Music Department personnel regularly attend school performances and concerts. In addition, they play a major role in disseminating information and arranging schedules for performances of school and community groups, and coordinate equipment and facility usage of those groups (Ballet West, Southwest Ballet, New Mexico Symphony Orchestra, Chamber Orchestra of Albuquerque, New Mexico Jazz Workshop, and visiting colleges and universities). Because of cooperative funding between APS with the District VII New Mexico Music Educators' Association, the Music Department serves in an advisory capacity in implementing performance opportunities for APS students and guiding the philosophy of the organization to assure the best interests of APS students as well as assisting in the funding of other District VII activities such as Large Group Festivals and Solo & Ensemble Festivals. The Music Department also administers the Albuquerque Youth Symphony program, which is co-sponsored and funded by the Albuquerque Public Schools and the University of New Mexico and serves approximately 400 students.

The Music Department staff assists in developing, coordinating, and conducting workshops, festivals, performances, clinics, concerts, orientation, and inservice programs to improve the level of instructional performance. They also coordinate with the State Department of Education, the University of New Mexico, and other APS personnel regarding matters associated with music, including instructional strategies, teacher training, seminars, and conferences. The Music Department staff works with the APS Music Advisory Council, which includes parents, teachers, administrators, UNM music education professors, and citizens from the community. In an effort to enhance communication and instruction, the Music Department publishes the department newsletter, The Score, and the Mini Music Monthly.

The Music Department staff has direct responsibility for collecting instrumental rental and activity fees, distributing equipment, controlling inventory for the itinerant music program, and the Summer Music Program when offered. The Curriculum Supervisor of Fine Arts and the Music Specialists evaluate and recommend the purchase of district instructional materials and equipment. They review bids and prepare requisitions for instruments, uniforms, sheet music, textbooks, equipment, and warehouse stock and supply items and update the APS Warehouse Catalogs and Minimum Equipment Lists. Music Department personnel catalog, inventory, and provide a check-out system for the Title IV-B Multi-Cultural Music Library, the Youth Symphony Program Libraries, and related classroom library materials for APS personnel, parents, community groups, and institutes of higher learning. The music education office maintains a printout which lists all sheet music assigned to school music libraries in the district. They assign, manage, and inventory approximately 1,100 APS-owned elementary music instruments held in a central repository, and assist APS Instructional Services in inventory procedures for music materials and equipment district-wide.

EVALUATION DESIGN AND METHODOLOGY

The Albuquerque Public Schools Six Year Curriculum Planning Process (K-12) was instituted in 1983 and follows the New Mexico Department of Education textbook adoption cycle. The APS Curriculum Planning Process and the state's textbook adoption cycle are synchronized so that a framework for planned curriculum change as well as equitable division of resources can be provided. The Curriculum Planning Process in APS is supported by evaluation assistance and the assignment of resource teachers to the curriculum area for two years of each six year cycle.

The Six Year Curriculum Planning Process includes the pre-adoption year, textbook adoption year, two implementation years, maintenance year, and program evaluation year. The core of the Curriculum Planning Process is the evaluation year, which assures that each content area is evaluated every six years. The program evaluation solicits the opinions of students, parents, teachers, and administrators regarding critical issues concerning the K-12 program and its delivery and implementation.

EVALUATION OBJECTIVES

The major objectives of the 1985-86 K-12 music program evaluation were:

1. to provide a comprehensive overview of the K-12 music education program;

2. to determine if the music education program meets the needs of students and parents;

3. to determine how teachers and administrators view the effectiveness of the music education program, especially in terms of goals, content, methods and materials.

4. to provide information appropriate for continued program development and improvement.

TEACHER & PARENT INPUT

Music teachers met early in the 1985-86 school year to identify and prioritize appropriate evaluation issues concerning the music education program. From that meeting, eight music teachers volunteered to serve on the Elementary and Secondary Music Program Evaluation Teacher Committees. They met several times during the school year to develop specific evaluation questions pertinent to music education goals, curriculum content, teaching methods, and materials. In addition, the Parent Advisory Council, which includes interested members of the Albuquerque community, arranged for a special meeting specifically to review the evaluation design and to provide important input. The Curriculum Supervisor of Fine Arts, Elementary Music Specialist, Music Education Specialist, and the program evaluator assigned to the evaluation of the music program met with the teacher and parent groups.

DEVELOPMENT OF EVALUATION INSTRUMENTS

The evaluation design, sampling plan, surveys, and related documentation were developed by the program evaluator and reviewed with music education staff, teachers, and parents. All survey drafts were modified as necessary to ensure content validity and instructional appropriateness by the Elementary and Secondary Music Program Evaluation Teacher Committees, the Fine Arts Curriculum Supervisor, and Specialists. In a collaborative effort with the Curriculum Supervisor of Fine Arts and the Music Specialist, three levels of the Student Music Assessment were developed.

Drafts of the evaluation design, surveys, student music tests, sampling plan, and related documentation were reviewed and approved prior to administration by Planning, Research, and Accountability's Director and Assistant Director of Testing and Evaluation; the Assistant Superintendent of Instructional Services and Curriculum Development; and the Deputy Superintendent of Instructional Services.

Related studies and articles were collected from a variety of sources by the Program Evaluator, Supervisor of Fine Arts, and the Music Specialists. The "Review of Current Literature" was written by the Music Education Specialist for inclusion in this evaluation report.

SOURCES OF INFORMATION

Information required to address the Music Education evaluation issues was derived from the following major sources:

Parent Opinion Surveys - A total sample of 2,874 parents were mailed opinion surveys, including 725 randomly sampled parents of elementary students; 768 parents of fifth grade students enrolled in band or orchestra; 782 parents of middle school students enrolled in music courses; and 599 parents of high school students enrolled in music courses. Responses were received from 29% of all parents surveyed.

Student Music Assessment - Cognitive and affective test results were compiled for 2,547 students, including 1,560 fourth grade students from 22 elementary schools; 725 eighth grade students enrolled in band, chorus, or orchestra; and 262 eleventh grade students enrolled in music courses.

Assessment of Music Festival Performances - All middle and high school bands, choruses, and orchestras participated in large group music festivals in 1985-86. At the conclusion of the festivals, adjudicators were asked to provide summaries of their appraisals for purposes of this evaluation.

Musical Performances - Music teachers were asked to document music activities at the conclusion of the first and second semesters. Data collected include musical performances at the schools served by the elementary music itinerant teachers, as well as elementary and secondary band, chorus, and orchestra teachers.

Academic Achievement of Fifth Grade Band and Orchestra Students - Spring, 1986, Comprehensive Tests of Basic Skills (CTBS) results for fifth grade students enrolled in band and orchestra were compared with test results for all fifth grade students. This analysis is a replication of a study of APS students that was published in the Phi Delta Kappan (1981).

Teacher Surveys - Opinion surveys were returned by 582 (58%) of the regular education teachers surveyed; 15 (100%) of the elementary classroom music itinerant teachers; 23 (77%) of the elementary instrumental music itinerant teachers; and 28 (53%) of the secondary music teachers.

Principals' and Assistant Principals' Survey - Responses were received from 52 (62%) of the elementary school administrators and 26 (29%) of the secondary school administrators.

LIMITATIONS

The challenge of providing a comprehensive and accurate program evaluation was in developing the evaluation design and instruments in a manner that would ensure that results could be generalized to reflect pertinent issues concerning music education in the Albuquerque Public Schools. Since information from parents, teachers, and administrators was to be obtained from opinion surveys, it was necessary to gain a perspective of the various components of the music program by involving music program personnel, teachers, and parents at the onset of the evaluation process. All surveys were customized to reflect issues related to the specific population being surveyed. Respondents were encouraged to add their own comments and to expand on items included in the surveys. All responses were analyzed and analyses are included in the appropriate sections of this report.

In order to provide results that were representative of the various populations reflected in the music program K-12, stratified random sampling techniques were utilized where appropriate. The sampling plan included students, parents, teachers, and administrators. Since the number of music teachers was limited enough to be manageable, all music teachers were given the opportunity to respond to opinion surveys. Students were randomly selected to complete the Music Assessment at grades that reflect a high level of program exposure at the elementary, middle, and high school levels. Although the Music Assessment was not intended to be inclusive of the total music curriculum, test items were developed to measure student knowledge and attitudes as related to selected APS music competencies.

REVIEW OF MUSIC EDUCATION LITERATURE

In 1985-86, thirty-seven states and the District of Columbia had a law or state board policy regarding the teaching of music in elementary schools. In twenty-eight states and the District of Columbia, the law or policy specifically required the teaching of music in certain elementary grades. The New Mexico policy required "fine arts" to be "part of every student's program" in kindergarten through twelfth grade. Local district regulations in eighty-two of the eighty-eight New Mexico school districts required that music be taught in the elementary schools. An August 1984 report, "Minimum High School Graduation Course Requirements in the States," by the Education Commission of the States, showed that only Colorado and Wyoming did not have arts graduation requirements mandated by law or policy. Only New Mexico and Wyoming reported laws or policies requiring a unit in the arts for college admission. In New Mexico, college admission and high school graduation required a course chosen from the practical or performing arts. (Steinel, 1985)

The context of arts education is complex and diverse. With some exceptions, the state of arts education is considered inadequate. (Hodsell, 1984) Eighty percent of our nation's youth graduate from high school with little or no instruction in the arts; 98 percent of the nation's high schools require no music. It is not surprising that the musical knowledge and sophistication of elementary and secondary students across the country did not improve in the 1970's, despite the fact that youngsters were favorably inclined toward such subjects. (Chapman, 1982) The 1979 National Assessment of Educational Progress shows that in music, three-quarters of the students had positive feelings and were able to make simple judgments about music, though they knew less about music than did their 1970-71 peers. (Steinel, 1984)

Since 1965, the number of professional arts groups has grown by almost 70%. The number of professional orchestras has increased from 58 to 145; professional opera companies from 30 to 109; professional dance companies from 35 to 250; and professional theatre companies from 40 to 500. (Boyd, 1984) As the numbers of arts groups expanded, so did audiences. The 1984 Harris Poll stated: "Today nine out of 10 Americans feel that the arts are important to the quality of life." Estimated attendance at arts events in 1984-86 was 134 million adults for movies, 115 million for theatre performances, 103 million for live pop concerts, 60 million for opera or musical theatre, 58 million for classical music performances, 58 million for dance performances, and 100 million who visited art museums. The poll found that an impressive majority of those polled were impatient with the nation's indifference to the arts. Fifty-five percent felt that more federal money should go for the arts, 64% wanted more state financing, and 67% desired more local financing for the arts. Those polled felt music is important in school curriculums

including courses in applied music, music appreciation, and voice or singing. Harris stated, "the arts are a mainstream concern of the American people...Only in the number of people wanting a cleaner environment have our polls showed a comparable number willing to pay higher taxes... Despite what public officials may think, the people don't look on the arts as a frill." (Church, 1984)

One of the main bodies of significant research to emerge in recent years is that of Learning Theory. According to this research, there are optimum times when a youngster's readiness for assimilation peaks. Learning theorists identify early childhood and the elementary grades as the focus for designing instruction to assist the child's development. Presenting intellectual stimuli at the proper time so that the child is allowed to master the present level of thinking is necessary so that the child can be prepared to enter the next stage of learning. Up through the age of seven the child's focus is on symbolic thought which culminates in language ability, and logical reasoning begins to appear. From seven to eleven, the individual acquires the ability to use logic to solve visible or concrete problems, and his musical ability makes rapid gains at this time, allowing interpretation and analysis of the musical sounds heard. The development of music aptitude becomes set around the age of nine. (Gordon, 1971) It is at the elementary school level that we can approach the ideal of music education as a common experience for every child. If the school music program is to make a significant impact on the school and its community, it has its greatest potential for doing so at the elementary level.

Other important research has recently been initiated by Frank R. Wilson, M.D., a Professor of Neurology at the University of California School of Medicine. Dr. Wilson has aroused international interest in research that centers around the concept that:

> Virtually everything we experience in life depends in some way on a transformation of brain activity into muscular activity....What makes us special in the animal kingdom is the unique control we have of our upper limbs and our powers of communication...Making music involves the full exercise of these innate and special human capabilities...Music is not only the effective primer for the developing mind and body, but it is an exacting and progressive blend of scientific, artistic, and physical disciplines that can be undertaken at an early age, and it is one whose long-range value will not depend on the ultimate pursuit of some sort of musical career....Music Education, because it is essentially a movement discipline, is absolutely made to order as a tool for priming the development of the young mind and body. (Wilson, 1985)

In spite of periodic economic setbacks, shifts in educational focus, and "back to basics" movements, more children are receiving more music instruction in more schools than ever before in the history of the school music movement. The question has changed from, "Shall we have music in our schools?" to "How should music be taught in our schools?" (Chosky, Abramson, Gillespie, and Woods, 1986) Within the last decade, there have been many reports and task forces in the area of education. Of the many reports and commission statements, the most thorough and thoughtful reports, those that are the best documented and those based on field work, also tend to be the most supportive of the arts. In its statement of policy, the Organization for the Essentials of Education, a coalition of approximately twenty professional educational organizations...includes, among other things essential to education, the ability to express oneself through the arts and to understand the artistic expression of others.

The College Board has recently included the arts as one of six areas of "basic learning." The Board suggests that skills for entrance into college include the ability to understand the use of arts for self-expression by various cultures and to appreciate different styles and works from representative historical periods and cultures. It also recommends that students have intense preparation in at least one of the arts and be able to express themselves in one or more of the arts. The final report of the National Commission on Excellence in Education, titled A Nation at Risk: The Imperative for Educational Reform, focused on the Five New Basics (English, mathematics, science, social studies, and computer science). Foreign language, fine and performing arts, and vocational education are complementary areas and "should demand the same level of performance as the Basics." Furthermore, it states, "a high level of shared education in these Basics, together with work in the fine and performing arts and foreign language, constitutes the mind and spirit of our culture." (Getz, 1984)

Implications for action in the various reports include implementation of "reformed" arts curricula which would help develop the higher order intellectual skills that "A Nation at Risk" claims are lacking in many high school graduates. (Zeller, 1984) In addition to their indispensable and primary role as a field of learning in their own right, the arts have a potential for serving a wide range of crucial purposes in general education. Efland (1984) and Chapman (1982) contend that the balance within the curriculum itself will need to be readjusted so that it deals with more than verbal and mathematical symbols. Chapman describes three main branches: the arts, sciences, and humanities, and notes that wherever educational excellence abounds, especially in private schools that serve the more privileged:

> A curriculum built around these studies (arts, sciences, humanities) is probably the single most well established standard for quality in the education of youth. It is the kind of education valued by persons who occupy positions of leadership and power in our society....A curriculum designed for excellence need not be for the wealthy alone, nor based on the assumption that all students will attend college. (Chapman, 1982)

The National Commission on Excellence in "A Nation at Risk" also recommended "more effective use of the existing school day, a longer school day, or a lengthened school year." The reform initiatives cannot always be carried out within the confines of present scheduling practices, thereby resulting in sacrifices. In A Place Called School (1983) by John Goodlad, a proposal is included for scheduling for each student's program to include 10 to 15 percent of the time devoted to the arts, and another 20 percent reserved to develop and refine the individual's interests and talents. Goodlad specifies subject by subject, period by period, how this can be done from the elementary level through high school. Throughout the book, he expresses concern for a balance of studies and equal access to knowledge.

Across the country, some administrators and teachers cite pressure from advocates of the "basics," legislators, and budget constraints as reasons to curtail music in the curriculum, particularly at the elementary level. There is a body of research, in addition to that previously mentioned, that supports the case of the arts in public education and does so in terms that relate to the common concerns expressed by public school personnel:

1. Arts instruction has a significant effect on basic language development and reading readiness. James Hanshumaker, in the research bulletin, Update, (1986) states, "Since children enjoy musical activity, verbalization can take place spontaneously and enthusiastically in a non-threatening environment." He also cites comparative studies involving Temporal Acuity Products' Electronic Rhythm Teaching Machines (purchased by APS with Title IV-B funds in 1981) that showed significant results in reading achievement. The same study states: "It appears that daily music instruction has a positive effect on math scores. The abstract constructs of creativity and perceptual motor skill appear to be positively affected as well."

2. Hanshumaker summarizes several research studies, including continuing study initiated in APS by Instructional Research, Testing, and Evaluation (now Planning, Research, and Accountability) in 1979, that conclude, "School time spent on music and other arts activities has no negative effect on academic achievement as reflected in either scores on a standardized test or general grade point averages. Classroom teachers and school officials have long argued that time for arts instruction as well as released time for instrumental music instruction result in lower academic achievement. This is simply not the case. Benefits of time spent on arts instruction in schools far outweigh any inconvenience such instruction may cause. And since no negative effects on any aspect of social or intellectual development have been found, misguided beliefs and perceived inconveniences are probably the major impediments to arts instruction in the public schools."

3. According to Hanshumaker's studies of collected research articles, "Arts activities foster positive attitudes toward school and the general curriculum. Schools in which the arts are an integral part of the student's curriculum experience lower rates of absenteeism when compared to schools where arts instruction is minimal and haphazard. Arts activities make school a desirable place to be...Schools bereft of the arts are less interesting places for most children."

In summary, music education continues to grow in the United States. Concern about how music instruction is delivered, and inquiry by scientific means into the best ways to deliver and evaluate the instruction dominates the literature. Support for sequential instruction in the arts for all children continues to mount in the wake of the many task force and commissioned reports examining education in America. Secretary of Education William J. Bennett recently cited a report by the Baltimore Task Force for the Fine Arts that states, "Every student should have the opportunity to explore the arts as <u>systems of meaning</u> -- as a living history of people and as a record and revelation of the human spirit."

MUSIC KNOWLEDGE & ATTITUDE ASSESSMENT

The Student Assessment in Music was developed to measure student knowledge and attitudes as related to stated APS music competencies. Test items were selected from the 1978-79 Music Assessment developed by the National Assessment of Educational Progress. Three forms of the Assessment were developed to test students at the elementary, middle, and high school levels and were administered in May, 1986.

At the elementary level, the Student Music Assessment was administered to fourth grade students at 22 elementary schools, including eleven schools where classroom music itinerant teachers were assigned for at least two years and eleven schools where no classroom music itinerant teachers were assigned for the last five years. Comparisons of both groups of fourth grade students with the NAEP national sample were analyzed in this report.

The APS Music Assessment secondary level sample included only students enrolled in band, chorus, and orchestra. Since the NAEP used a cross-section of 8th and 11th grade students, comparisons with the national sample of secondary students were not appropriate. Eighth grade students were selected from twelve randomly selected middle schools and eleventh grade students were sampled from each APS high school.

METHODOLOGY OF STUDENT ASSESSMENT IN MUSIC

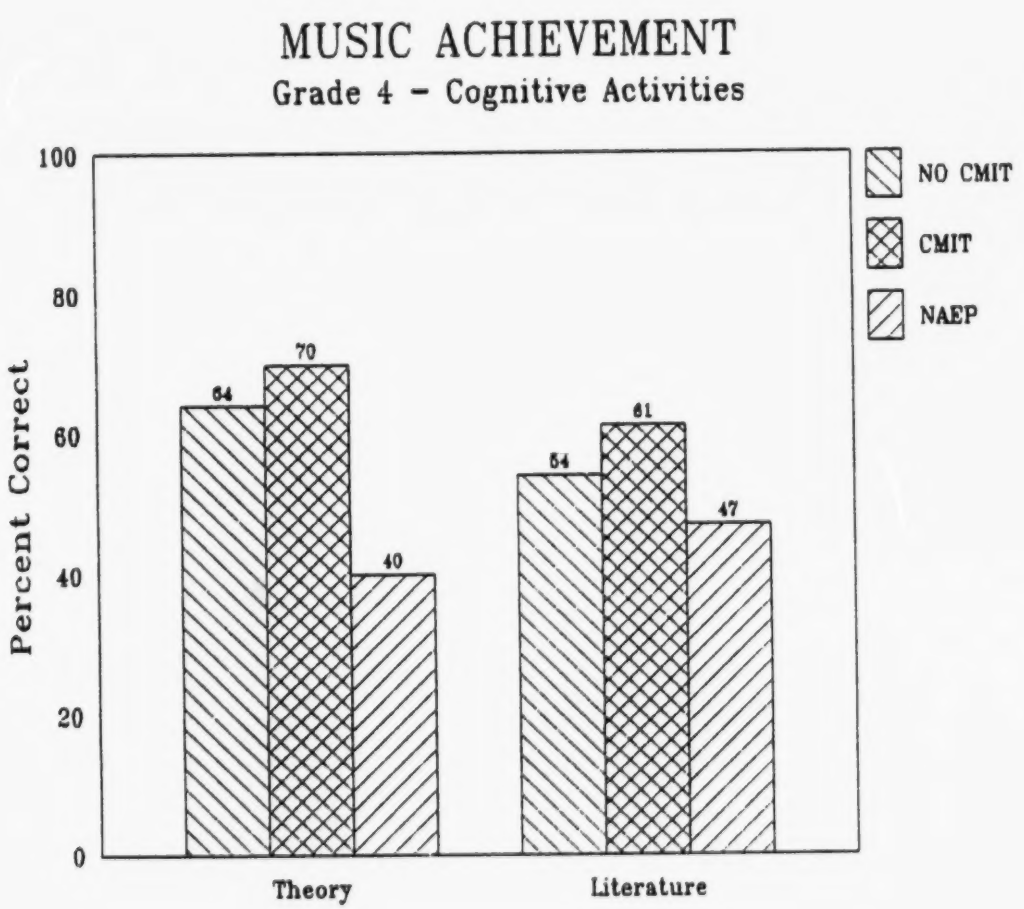
Classroom sets of the assessment package included test booklets, computer-scorable answer sheets, and a paced audio tape comprised of the text and response choices for each test item. The tape was played to students during the test administration to minimize effects of students' varied reading abilities. The average total administration time for each test, including introduction, sample exercises, and background questions, was about 40 minutes. The Music Assessment utilized a variety of exercise formats which included aural stimuli, visual stimuli, and a combination of both.

COGNITIVE COMPONENT OF THE MUSIC ASSESSMENT

The cognitive activities of the Music Assessment included items on music theory which required the respondent to identify elements and expressive controls of music. Music theory items dealt with pitch, musical notation, rhythm, and recognition of various instruments. Literature items required students to identify and classify music literature historically and culturally. The Music Assessment included 36, 27, and 34 cognitive items for the elementary, middle, and high school levels respectively.

COGNITIVE TEST RESULTS - GRADE 4

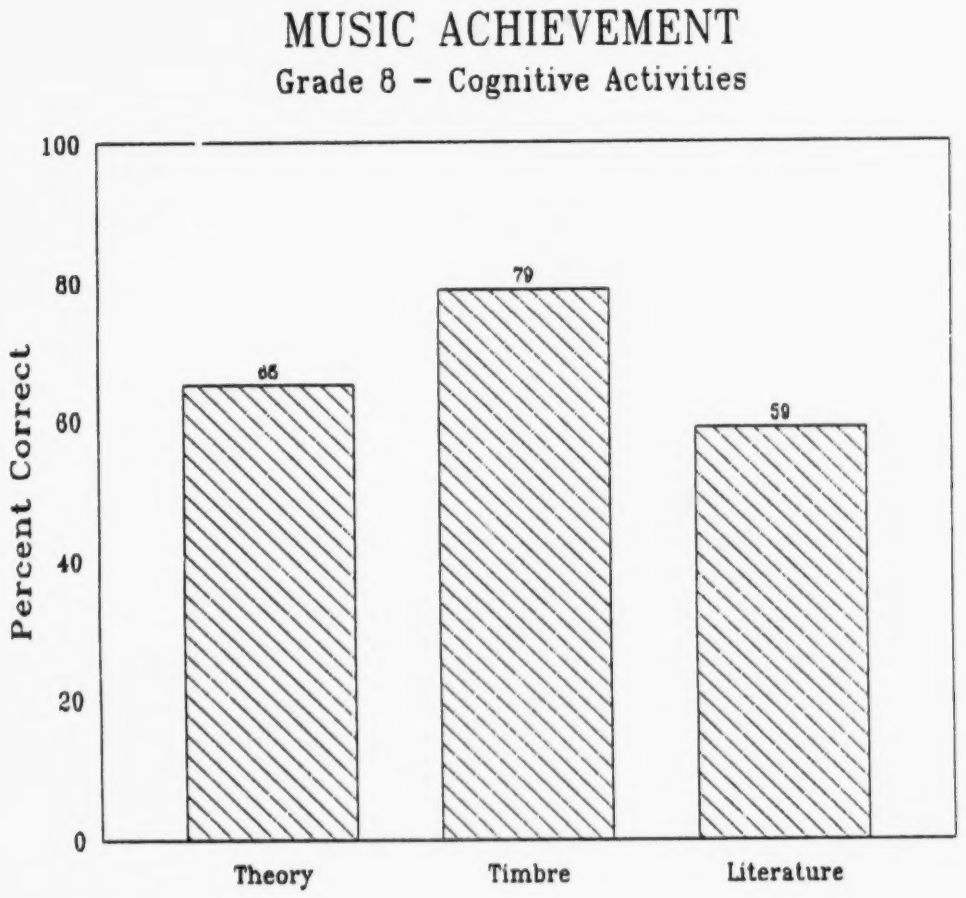
The following table presents the results of the cognitive component of the Music Assessment of fourth grade students tested. As the table reveals, students who were in schools that had a classroom music itinerant teacher (CMIT) consistently scored higher on both music theory and literature than their counterparts in schools where they had not studied with music teachers (NO CMIT). Both groups of APS students outscored the fourth grade students in the NAEP national sample. APS average achievement in music theory was 27 percentage points higher than the average achievement of the NAEP national sample, and 11 percentage points higher on items dealing with music literature.



COGNITIVE TEST RESULTS - GRADE 8

The following table is a summary of the results for the main components of the cognitive activities included in the eighth grade Music Assessment. Respondents included eighth grade students enrolled in band, chorus, and orchestra. On items dealing with the characteristics of instrumental or vocal sound, i.e., timbre, 79% of the eighth grade students correctly identified the voices and instruments presented on the test. Sixty-five percent of the students answered theory items correctly. Theory items included basic notation, rhythm, dynamics, harmony, and melody. The eighth grade students averaged 59% correct on music literature items that required students to classify music historically and culturally.

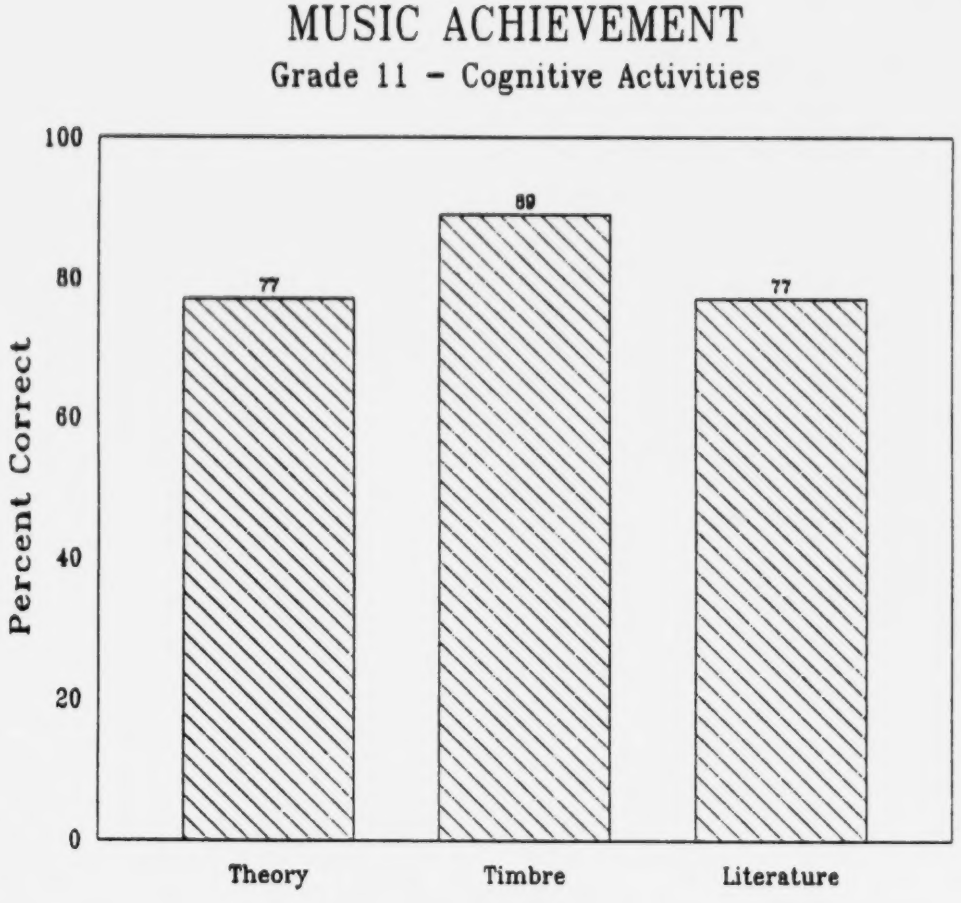
The majority of music courses offered at the middle school level in APS were performance oriented. The music curriculum stressed music notation and note reading as a means to better understand and perform music. More complicated skills such as harmonic and melodic discrimination were emphasized in the upper levels of the secondary music program.



COGNITIVE TEST RESULTS - GRADE 11

The following table is a summary of the results for the main components of the cognitive activities included in the eleventh grade Music Assessment. Respondents included eleventh grade students enrolled in band, chorus, and orchestra. Nearly all the students, 89%, correctly answered items regarding timbre of instruments and voices. Eleventh grade students correctly answered 76% of the items on theory and 77% of the literature items of the test.

As students progress through various levels of music classes, additional elements of music skills are continually introduced and reinforced. Test scores in the general area of music theory indicate positive skill development. Students demonstrated the ability to distinguish a variety of performing ensembles and textures. In the literature portion of the assessment, high school students selected music corresponding to historic periods and ethnic groups as represented by different composers and performers.



AFFECTIVE COMPONENT OF THE MUSIC ASSESSMENT

While musical achievement is important, it is only a means of developing aesthetic sensitivity, which is the ultimate goal of APS music education. The national assessment instrument included items that were designed to elicit information about attitudes toward music. For purposes of the APS Music Assessment, thirty common questions were asked of all three grade levels. Highlights of the findings are presented below.

1. Students at all three grade levels (elementary 40%; middle school 45%; high school 62%) preferred to use their free time at school singing in a musical group or playing a musical instrument.

2. Interest in learning about music of other countries and cultures declined from the elementary level (60%) to the mid school level (35%), and increased again in high school (43%).

3. Students at all three grade levels expressed the most interest in learning about the music of the Orient (52%) and about the music of Mexico (51%), but expressed little interest in learning about the music of Africa or of American Indians.

4. Students at the fourth grade level selected piano music as their favorite type of music (82%), followed by rock music (76%).

5. Students at both the middle and high school levels selected rock as their favorite type of music. The majority of mid school students also rated choral music (56%) and piano music (53%) as being favored. The majority of high school students (81%) rated small jazz group music as their second favorite type of music.

6. Students identified music as an emotional outlet, especially as they progress from the elementary to the secondary school levels. Students at the elementary (57%), mid (67%), and high school level (82%) play music or sing because of how they are feeling. Fifty-eight percent of the elementary students responded that music affects how they feel, as did 43% of the mid school students and 92% of the high school students.

7. Students at all three grade levels expressed a desire to learn more about music. The majority of students expressed the desire to learn to write music, share musical experiences, and play an instrument or sing.

8. Students expressed an appreciation of the value of music as a life-long avocation. Thirty-six percent of the fourth grade students, 46% of the mid school students, and 79% of the high school students said that they would like to play an instrument or sing in a group as adults.

9. The majority of students indicated that music is very important to their parents. Students generally liked the same kind of music as their parents and acknowledged that their parents have influenced the way they feel about music.

10. More students at elementary schools with music itinerant teachers enjoyed singing in a school chorus or while on school trips than did students who did not have a music teacher at their school. Music itinerant teachers included group singing as the foundation of their programs and many times sponsored before and after school choruses.

11. The majority of mid and high school students related that they enjoyed singing in a school chorus and while on school trips.

12. Most of the students at the three grade levels acknowledged that they enjoyed dancing, listening to music, and making up new tunes and rhythms.

13. Twenty-eight percent of the mid school students and 47% of the high school students have extended their talents to organizing musical groups.

ASSESSMENT OF MUSIC FESTIVAL PERFORMANCES

The Albuquerque Public Schools and the District VII New Mexico Educators' Association (NMEA) jointly develop the performance festivals for APS secondary band, chorus, and orchestra students. The events are non-competitive, and each group is judged on its own merit by regional and local music professionals. The adjudicators are respected regional music educators and are selected by the music teachers each spring. A total of 15 adjudicators in four different festivals listened, evaluated, and in some instances, did clinical work with students and music directors. In 1985-86 all Albuquerque Public Schools' middle and high schools were represented.

Adjudicators routinely provided the music teachers with confidential appraisals of individual groups. For purposes of this program evaluation, adjudicators were asked to provide summaries of their appraisals. The adjudicators were also provided copies of program goals and objectives and asked to discuss the strengths and weaknesses of the APS Music Program as related to the performances they judged during the course of the festivals.

General comments relative to the organization of the festivals were very positive. Adjudicators recognized the effort that had been employed in arranging and scheduling the events and complimented APS music administrators and District VII NMEA officers. The following is a summary of the adjudicators' comments by performance area: band, chorus, and orchestra, for both middle and high schools.

B A N D

STRENGTHS	WEAKNESSES
Particularly pleasing with many of the groups was the expressive playing and attempts at phrasing.	Intonation and tone are the most overlooked area in typical rehearsal settings.
Pitch and rhythm teaching, as it relates to melodic context, is generally done effectively.	Some conductors' interpretive skills get in the way.
Dynamic expression is generally done effectively.	Mid school instrumentation is an area needing improvement.
Choice of music at the mid school level is generally quite good.	At the high school level, instrumentation is a problem in more than half the bands.

STRENGTHS	WEAKNESSES
Students generally are encountering a wide variety of music as a result of the APS mid school program.	In some high school groups, choice of music literature was either much too difficult for the technical abilities of the students, or too simple.
The level of APS bands is about what one hears in most regional festivals, however, this may be a cut above some large city school festivals.	More emphasis needs to be placed on fundamentals such as tone, intonation, blend, balance, etc.
Students seem well-behaved, take instruction well, and seem to be musically motivated in most situations.	Control of sound was often a problem. This can simply be lack of maturity.
Finesse on stage is a mature musical concept. Some groups did very well here.	Very few high school bands express musically in sight-reading.
There are extremely talented students throughout the district.	In some bands, there was a tendency to play far better technically than musically.
Several of the high school bands played very well and with a great deal of maturity. High quality was the obvious result of some very fine teaching taking place at some of the high schools.	

COMMENTS AND SUGGESTIONS FOR IMPROVEMENT OF BANDS

Musicality - Directors and students should listen to recordings to form a concept of how similar groups should sound. More effort needs to be extended by each individual director toward self-improvement in musical literature and musical style. There is a need to encourage listening for relative importance of individual and sectional contributions to the music.

Fundamentals - More attention needs to be given to posture and breathing. More daily effort should be directed toward moving the sight-reading level upward. There is some need to teach the appropriate thought process with respect to beat and subdivision.

Instrumentation - More students need to be encouraged to play low pitched and double reed instruments.

C H O R U S

STRENGTHS	WEAKNESSES
The general concern in the district for sight-reading was impressive.	The approach to rhythm is too casual.
Generally, efforts are made by many groups to sing with good tone and confidence.	The influence of pop music has had a pervasive influence on the singing tone of young people. Many teachers do not teach legitimate singing tone.
For both mid and high school levels, discipline, vitality in performances, and rhythm were generally pretty good.	Repertoire is too ordinary at the mid school level. Choice at the high school level is considerably better; however, some choirs tried to sing literature that was too difficult.
There were some good examples of diction, even in foreign languages.	Majority of mid schools did not sing in head voice. High schools were better, but tone needs to be first priority.
Some outstanding musical interpretations at the high school level.	
Styles, tempos, and musicality are better in the high school choirs - some outstanding.	

COMMENTS AND SUGGESTIONS FOR IMPROVEMENT OF CHORUSES

FUNDAMENTALS - All teachers must really work toward listening skills in their choirs. Fundamentals of phonation and vocal production must be taught by every choral teacher. The effort that is being made by most teachers to emphasize sight-reading should help the students to advance and improve.

Conducting - Conductors should be encouraged to develop their art to a greater extent. Some conducting hampered performances. Conducting workshops would be a great help. Also, video-taping sessions could help to improve conducting.

ORCHESTRA

STRENGTHS	WEAKNESSES
Hearing groups of varied developmental stages was to be expected, but the performance level was continually high.	Intonation was the most pressing problem of all the orchestras. The second most needed improvement was precision.
Students have worked very hard for their teachers to achieve their intonation and musical awareness.	Some orchestras were hampered by lack of celli or violas.
A strong quality running through the festival was the confidence displayed by each group. They played with authority.	Ensemble playing was weak in some areas.
Most groups had excellent tone quality. This was especially true in the high school groups.	Phrasing and expression could use some work.
Rhythm was generally good, even in those orchestras that did not do so well in intonation and precision.	Groups not doing so well are handicapped by poor playing habits and bad intonation which makes it impossible to attain artistry or fluency.
Interpretation was excellent in most groups. Music was well chosen as good training material as well as of excellent cultural value.	For some teachers, conducting was a problem. They did not seem to know what to do with their left hand or their feet.

COMMENTS AND SUGGESTIONS FOR IMPROVEMENT OF ORCHESTRAS

Conducting - It would seem helpful to stress in-service in the area of conducting. Instructors should be encouraged to conduct, not just direct.

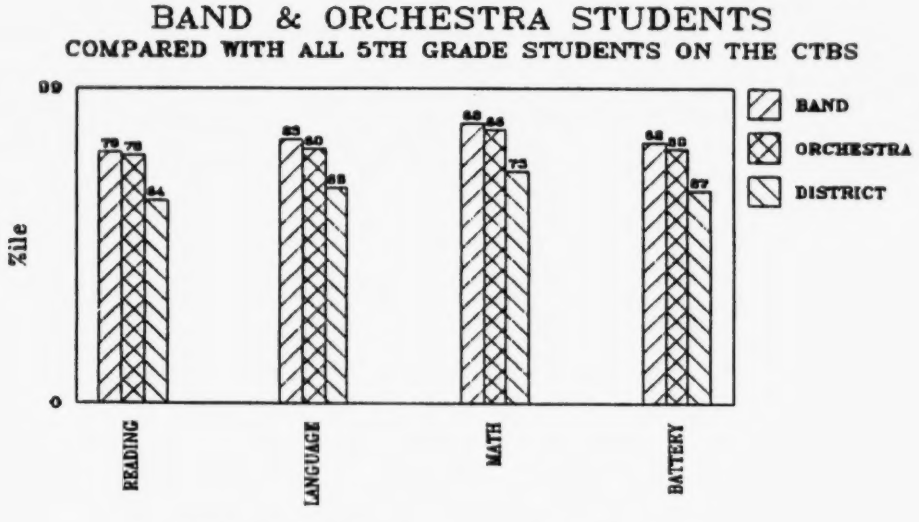
General Comments - The stated goals of the APS Music Curriculum are met and achieved at highest levels as demonstrated by this festival. APS has set a standard of excellence for the whole country. Programs of this calibre and status do not occur by accident. This is one of the premium string programs in the United States.

ACADEMIC ACHIEVEMENT OF FIFTH GRADE BAND AND ORCHESTRA STUDENTS

The elementary band and orchestra classes take place during the regular school day and require that students miss some academic instruction time to participate. In order to determine how band and orchestra students perform academically, fifth grade band and orchestra students' test scores were compared to the performance of all other fifth grade students on the Comprehensive Tests of Basic Skills (CTBS). In spring, 1986, APS tested 5,035 fifth grade students, including 398 (8%) band students and 277 (6%) orchestra students.

As the table below demonstrates, band and orchestra students scored higher than the total fifth grade population in all subtests, even though their scores are included in the fifth grade district total. Band students achieved the highest CTBS scores, scoring 15 percentile points higher than the total fifth grade population in all subtests. The highest observable difference for orchestra students was in reading, where those students scored 14 percentile points higher than the district average. Orchestra students also scored 13 percentile points higher on the math subtest and 12 percentile points higher on the language subtests.

The 1986 5th grade CTBS data concurred with the findings cited in the Phi Delta Kappan (1981) article, Why Instrumental Music in the Elementary School?, which concluded that "a study of (APS) scores would suggest that even though instrumental music students have missed some instructional time to participate in either a band or orchestra program, no loss of basic skills background as measured by performance on an achievement test has occurred."



MUSICAL PERFORMANCES

"Performance" and "music education" are synonymous for many educators, students, and parents. Musical performances are considered an integral part of a student's educational experience. Performances are a tangible means by which teachers and students can demonstrate the results of their efforts and at the same time inspire the loyalty of parents, who are oftentimes the backbone of a successful school music program.

Music teachers district-wide were requested to document all music activities at the conclusion of the first and second semesters. Data collected includes musical performances at the schools served by the elementary music itinerant teachers, as well as elementary and secondary band, chorus, and orchestra teachers. Music teachers reported 1,963 performances for the 1985-86 school year. The following table presents the number of activities by level and group. As was noted in an earlier discussion, the classroom music itinerant teacher* program served 27 schools during the 1985-86 school year.

MUSICAL PERFORMANCES
1985-86

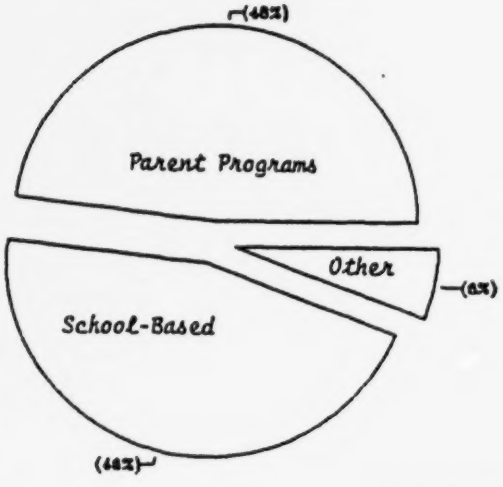
Level	Number of Performances
Elementary	
CMIT*	185
Band	157
Orchestra	324
Mid School	
Band	294
Chorus	280
Orchestra	160
High School	
Band	315
Chorus	193
Orchestra	55

ELEMENTARY PROGRAM MUSIC PERFORMANCES

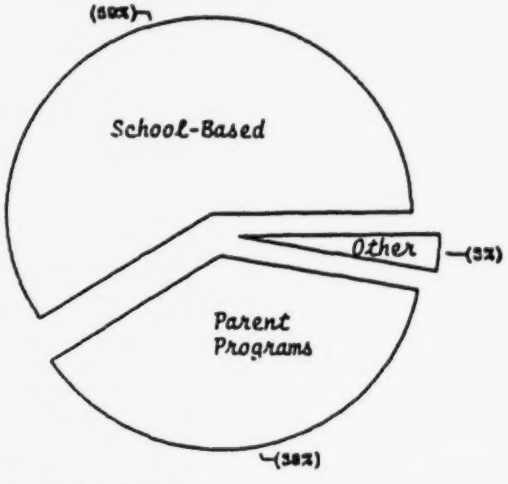
As the following set of graphs demonstrates, programs for parents comprised an important part of all elementary musical performances. Such programs included fiestas, parent programs, and parent/teacher meetings. For the most part, these activities were held in the evenings. School-based programs included assemblies and classroom exchanges where students had the opportunity to perform for each other. The remaining activities at the elementary level included musicals, presentations for the APS Board of Education and the Early Childhood Convention, and talent shows.

ELEMENTARY MUSIC PROGRAMS
1985-86

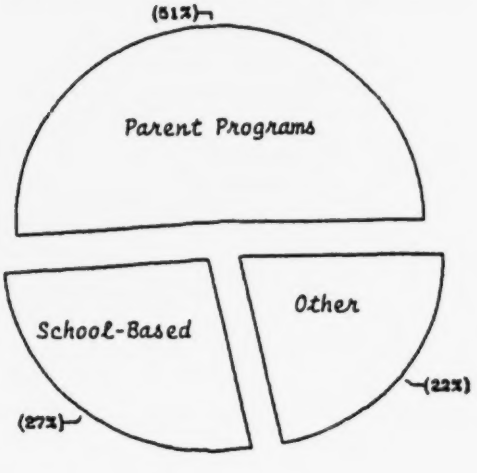
BAND PROGRAM



ORCHESTRA PROGRAM



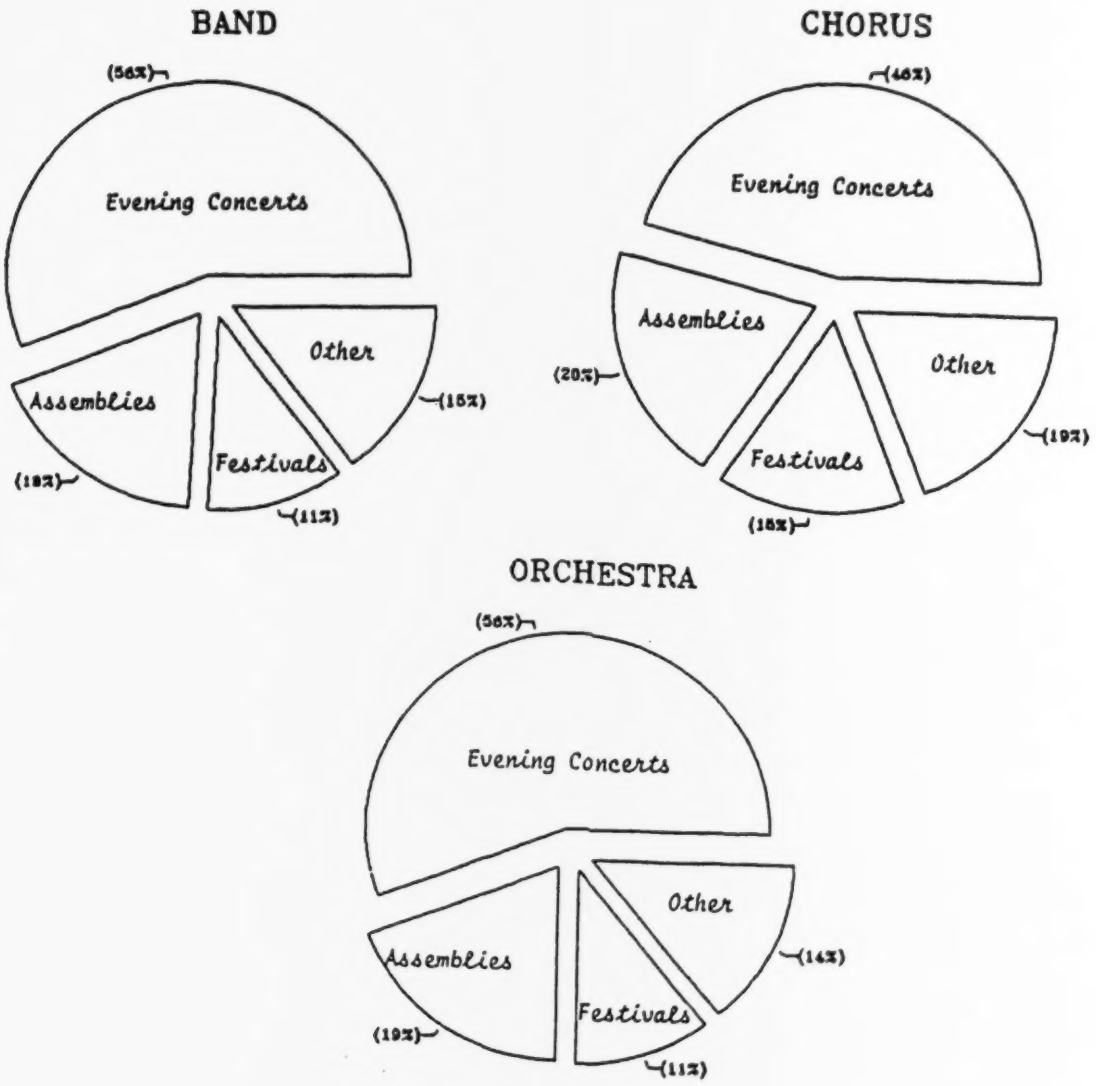
ITINERANT MUSIC PROGRAM



MIDDLE SCHOOL MUSIC PERFORMANCES

As illustrated below, evening concerts comprised the greatest majority of performances at the middle school level for the band, chorus, and orchestra programs. The concerts usually lasted an hour and required two or more hours of setting up and taking down of instruments, chairs, and risers. District-wide, mid school music teachers reported 350 evening concerts, which added 1,050 hours to classroom music instruction. "Other" performances included classroom exchanges, tours, PTA/PTO meetings, musicals, tours, and performances for the community.

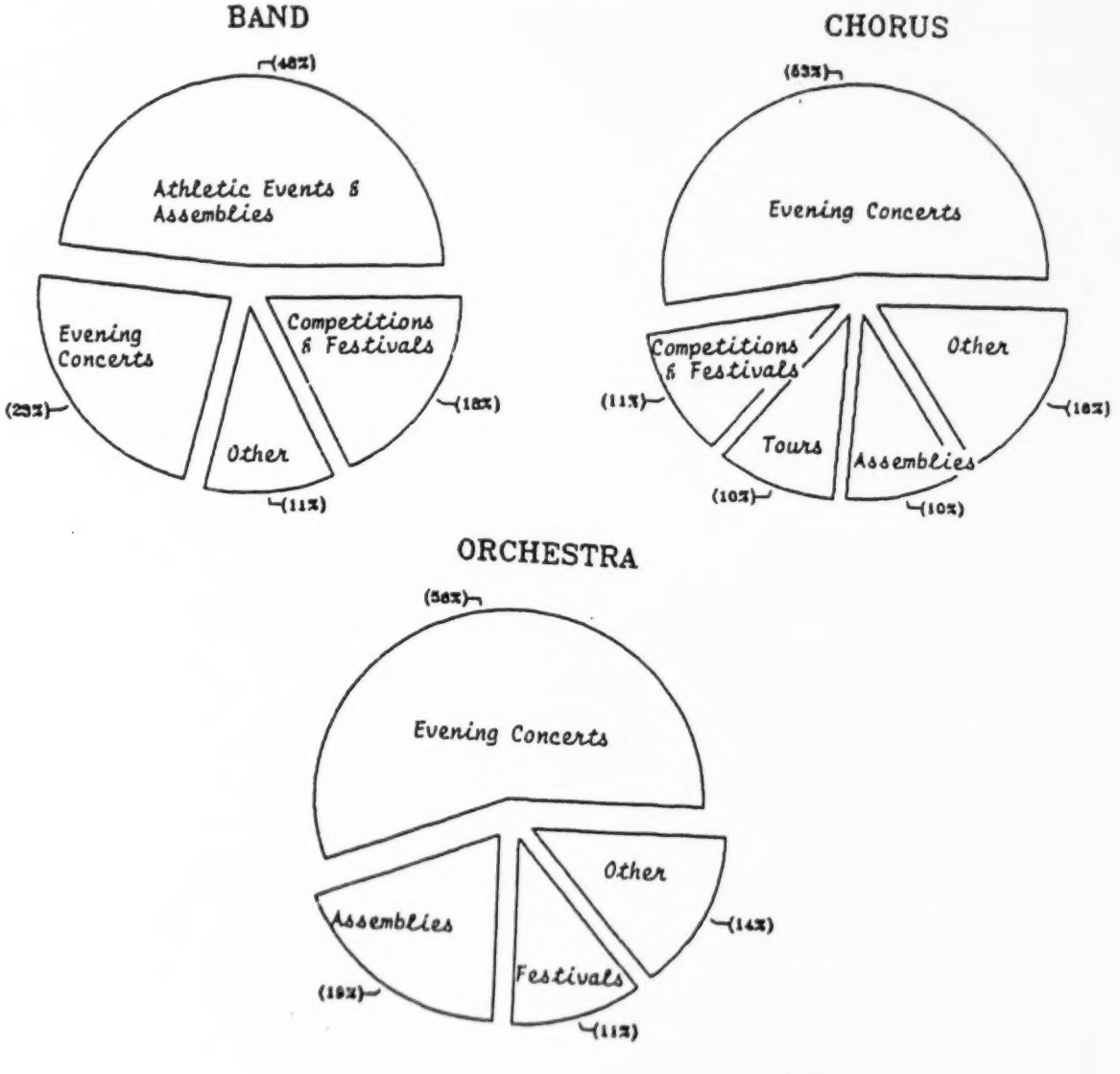
MID SCHOOL MUSIC PERFORMANCES
1985-86



HIGH SCHOOL MUSIC PERFORMANCES

Evening concerts at the high school level comprised 43% of all activities for band, chorus, and orchestra and included 203 concerts. As can be noted, the majority (48%) of activities reported by band teachers were athletic events and assemblies. The band program has traditionally had a natural tie to the athletic program. Pep assemblies are an integral part of the high school experience and the band contributes to the excitement and spirit of the school. Students in band, chorus, and orchestra also perform at other types of school assemblies, musical productions, and community productions.

HIGH SCHOOL MUSIC PERFORMANCES
1985-86



REGULAR EDUCATION TEACHERS
Survey Results

An opinion survey was distributed to a random sample of approximately 25% of the teachers of grades K-5. Of the 58% (582) who responded, 42% were at schools that had an assigned classroom music itinerant teacher, while 58% did not have classroom music itinerant teachers at their schools.

The data reveal that 80% of the teachers at schools that did not have a classroom music itinerant teacher and 69% of the teachers at schools where there was a classroom itinerant music teacher were very interested in music instruction for their students. The majority of teachers (64%) from both groups, however, also reported feeling inadequate or limited in their ability to teach classroom music.

Both groups of elementary teachers repeatedly offered comments reiterating that they did not feel qualified to provide music instruction and that students benefit from having the specialized expertise of the classroom music itinerant teacher. Teachers stated that the music program provides students with an essential opportunity for a balanced curriculum and that the music program helps to build student confidence and school unity by having the students perform for each other and for their parents. The majority of teachers (96%) concluded that it is important for students to work with classroom music itinerant teachers.

Many of the respondents reported that teachers also benefit from working with a classroom music itinerant teacher because they have the opportunity to learn new skills and become better prepared to extend the music program to their own classrooms. In fact, 87% of the teachers reported that they have improved their ability to teach music in their classrooms as a result of working with a classroom music itinerant teacher.

Music Education Program Goals

Teachers were asked to rate the effectiveness of the APS music education program in accomplishing its stated goals. The data revealed a significant difference in the perceived effectiveness of the music program in schools that had a classroom music itinerant teacher (CMIT) and those that did not, as illustrated on the following table. These data supported the conclusion that teachers consider a classroom music itinerant teacher to be critical for the successful implementation of the music program.

ELEMENTARY TEACHERS' PERCEPTIONS
OF THE EFFECTIVE ACCOMPLISHMENT OF THE APS
CLASSROOM MUSIC ITINERANT TEACHER* PROGRAM GOALS

To provide each child, based on his needs and abilities the opportunity to..

	With CMIT*	Without CMIT*
enjoy music	97%	55%
progress in each area through music	76	35
develop self-expression through music	79	43
learn music skills	63	38

Elementary Music - Content & Skills

The Silver Burdett Music Series was adopted in 1980 and includes the teachers' edition, records, books for students in grades 2-5, and oversized charts for grades K-1. The Elementary Music Specialist reported that the Silver Burdett Series was selected primarily because the books use simple musical notation, the recordings are of children's voices, and the Series includes many contemporary songs. A classroom set of the Silver Burdett Series was issued to each elementary classroom teacher. The majority of the teachers reported infrequent use of the teacher or student books and charts; however, most of the teachers reported regular use of the records included in the Silver Burdett materials. The data revealed that teachers who have classroom music itinerant teachers assigned to their schools were using the Silver Burdett materials more frequently than did their counterparts at schools that did not have a music teacher, which may suggest that teachers used the materials as a means of reinforcing music instruction provided by the classroom music itinerant teachers.

The Music Curriculum Guide, KANW radio programming, KNME television broadcasts, and the Mini Music Monthly were developed as supplemental materials and were made available to all classroom teachers. The Music Curriculum Guide for elementary music was developed by a committee of elementary classroom teachers, principals, area directors, and music curriculum specialists. It was organized into five sections: singing, moving, playing, listening, and creating, and was prepared for grades K,1; 2,3; and 4,5. Eighty percent of the teachers who were at schools that have a classroom music itinerant teacher reported being more familiar with the guide than teachers (69%) who did not have a classroom music itinerant teacher. However, many teachers from both groups commented that they found the Music Curriculum Guide overwhelming for those reluctant to teach music or lacking the background for teaching music.

The Mini Music Monthly is a publication intended to be a supplemental update to the curriculum guide and is distributed to elementary teachers district-wide. In the past, three monthly issues were published for use with grades K,1; 2,3; and 4,5. Because of a reduction in the music curriculum specialist staff, the current (1985-86) publication was comprised of one monthly issue intended for use by all elementary grades. Teachers (75%) who were at schools that had a classroom music teacher used the Mini Music Monthly more regularly than did teachers (68%) who did not have a classroom music itinerant teacher assigned to their school. While some teachers commented that they found these monthly publications to be a useful resource, many of the teachers presented several obstacles in making use of them. Specifically, the teachers found it problematic to use them because most teachers could not read music notation or sing; they had a difficult time gathering the music called for; and because other curriculum demands limited the time they could devote to a subject with which the teachers did not feel comfortable.

The music radio programs, Fun with Music, and Musical Moments, are intended for use by the first and second grades. The radio programs were developed by the music specialists and have been aired regularly since the 1981-82 school year. The teacher guides and programming schedules are available to teachers from the Elementary Music Specialist's office. Of the first and second grade teachers surveyed, only 13% reported using the radio program regularly. The most frequent issue raised by the teachers was that of scheduling of the programs. Even though each program was repeated six different times throughout the week, teachers reported that the programs were aired primarily during recess times.

Sound Express is a television series of thirty-two programs designed by APS Library-Media Services and the APS Music Department, and produced by KNME-TV for third, fourth, and fifth grade students. The programs have been broadcast weekly on KNME-TV since 1981-82 and are also available on video cassettes from the district Library-Media Services. Prior to 1981, new television programming was produced each year. Subsequent funding

cuts resulted in no new production, and existing tapes have been rebroadcast. Seventy-five percent of elementary teachers reported that they never used the TV program, and 17% reported that they used it only occasionally. Teachers related that they did not use Sound Express because they did not want to repeat it for students who had watched the programs in the third grade, the fourth grade and then again in the fifth grade. Several teachers did, however, comment that they would like to have the tapes available to them in the school library so that they can utilize Unit IV of the series which consists of topics dealing with holidays, the state fair, the balloon fiesta, and other such themes.

Elementary Band and Orchestra

Nearly one-fourth of the respondents (21%) described fourth and fifth grade students participating in band and orchestra as being academically "above average" and 73% characterized those students as being "average." Test results of the 1986 administration of the Comprehensive Tests of Basic Skills revealed, however, that the majority of fifth grade students enrolled in second-year band and orchestra scored well above average (Battery Total = 81st percentile) and scored higher than the total fifth grade population (Battery Total = 67th percentile).

Teachers acknowledged that participation in band and orchestra has a positive influence on many facets of students' development. Many elementary teachers agreed that students benefit primarily in the development of self-concept and self-confidence. Teachers also agreed that participation in band and orchestra fosters the improvement of listening skills, cooperation, self-discipline, and memory.

While elementary teachers expressed an appreciation of the benefits of participation in band and orchestra, issues concerning the inconvenience of the "pull-out" nature of the program also surfaced. Respondents repeatedly expressed the opinion that they would prefer to have the classroom music itinerant teacher program evolve into a permanent music program at all schools rather than continue to offer band and orchestra as an elective to fourth and fifth grade students. Teachers also noted that their objections to the elementary band and orchestra programs in no way reflected dissatisfaction with the efforts of the itinerant instrumental teachers.

New Mexico Symphony Orchestra Concerts

Each spring, approximately 15,000 APS third, fourth, and fifth grade students from all elementary schools district-wide attend a concert by the New Mexico Symphony Orchestra (NMSO) at the University of New Mexico Arena. The concerts are funded by the New Mexico Symphony Orchestra with grants from large corporations and funds from the Music Performance Trust Funds

and the American Federation of Musicians. Transportation to the district-wide concert is provided by the Albuquerque Public Schools. A large majority of elementary teacher respondents, 85%, reported that these concerts are effective in broadening musical experiences for their students.

Student preparation for the Arena Concert typically includes a school assembly by the NMSO Ensemble based on some of the materials that will be performed at the Arena Concert. In addition, the APS Music Department also develops materials for teacher use in preparing the students. The Albuquerque Symphony Women's Association and the APS Music Department collaborate for ushering and seating the students and teachers at the Arena. The itinerant music teachers present a pre-concert "sing-a-long" for the students as they wait for the thousands of students to be seated. The New Mexico Symphony Orchestra and the APS Music Department jointly plan and develop the program, which is specifically designed for the APS elementary school population.

Seventy-three percent of the teachers returned evaluations of the concert solicited by the Music Department. When asked to rate the overall reaction of the students to the concert, 88% of the teachers rated the concerts very favorably (excellent/good). Eighty-seven percent of the teachers rated the music selections as very appropriate and motivating for their students. Teachers evaluated the concert preparation materials in helping to make the concert more meaningful for their students as excellent (54%) and good (32%). The teachers also stated that the concert preparation materials would have been more meaningful if presented by a music teacher. Seventy percent of the teachers rated the overall quality of the preparation and organization as being excellent and 25% rated it as being good.

Music Inservices

Classroom teachers were asked to indicate the effectiveness of the APS music inservices they have attended. Sixty-seven percent of the respondents rated the workshops as being effective. Teachers who had classroom music itinerant teachers in their schools suggested future inservices to share ideas and activities for the enhancement of the music programs at their schools.

Thirty-two percent of the elementary teacher respondents reported that they have not attended music inservices. When asked what obstacles prevented them from attending, teachers candidly responded that since so many other inservices are usually simultaneously scheduled, they choose to attend other content area inservices because they feel they do not have a sufficient background in music to fully benefit from the time they would have to devote to a music inservice.

The Music Department presented inservices for elementary classroom teachers district-wide on the Silver Burdett Music Series and the Music Curriculum Guides. Since the 1980 textbook adoption, the following recertification classes have been developed and offered to all teachers in APS: Guitar for Classroom Use (beginning and intermediate), Music Potpourri, Classroom Instruments, Singing to Music, Folk Dance and Movement, Singing and Coordination Games Workshop, and Effective Classroom Songs.

ITINERANT MUSIC PROGRAM
Survey Results

Responses to an opinion survey were received from 16 of the 18 elementary classroom music itinerant teachers. During the 1985-86 school year, the classroom music itinerant teachers provided services at 27 of the APS elementary schools, to 36% (12,504) of the total elementary student population.

Goals

Classroom music itinerant teachers were asked to rate the effectiveness of their program in accomplishing its stated goals. The data demonstrated that although the majority of teachers rated the program as achieving its goals, a significant number of teachers (47%) rated the program as being ineffective overall. The classroom music itinerant teachers added comments unanimously agreeing that providing music once a week for thirty minutes is insufficient to accomplish sequential, indepth music instruction.

CLASSROOM MUSIC ITINERANT TEACHERS' PERCEPTION OF THE EFFECTIVE ACCOMPLISHMENT OF THE APS MUSIC PROGRAM GOALS

To provide each child, based on his needs and abilities the opportunity to...

enjoy music	88%
progress in each area through music	56
develop self-expression	63
learn music skills	56
AVERAGE OVERALL EFFECTIVENESS	53%

Teachers also related that not having a music classroom at each school further subtracted from their time and energy, given the itinerant nature of their teaching assignments, because it was necessary to transport their own materials, supplies and equipment. In some cases it was necessary to move classroom furniture to make room for their planned activities.

Content & Skills

The following skills are reported in the order of frequency that classroom music itinerant teachers reported teaching them:

FREQUENCY OF MUSIC SKILLS TAUGHT
BY CLASSROOM MUSIC ITINERANT TEACHERS

Group Singing	100%
Movement	100
Playing Body Instruments	94
Dancing	94
Listening to Music	81
Playing Rhythm Instruments	87
Playing Bells	51
Playing Autoharp	6

Singing is a basic skill of the elementary music curriculum and is the musical activity most often engaged in by students. The overall purpose of singing activities in the elementary school is to help students learn to use their singing voices with confidence. Many of the songs that the students learn to sing are performed at parent programs. Another basic area of experience in music in the elementary school is skill development in responding to music through bodily movement. Responding to music may involve patterned movement such as walking, running, skipping, or marching. It may be completely free, interpretative movement, or it may take the form of singing games and folk dances. Another major area of music in the elementary school concerns the development of discriminative listening skills which are encouraged by carefully guided classroom activities through which the students hear and respond to both recorded and live music.

Another major area of instruction in music in the elementary classroom concerns the use of percussion instruments, bells, and autoharp in learning about melody, harmony, and rhythm. This area of instrumental activity is included in the music curriculum because it provides a kind of experience which extends musical learning and understanding beyond the use of singing voice. Its purpose is not only to sensitize children to the different qualities of sound and mood possibilities of melody and percussion instruments but also to use instruments wherever appropriate to enrich other classroom musical endeavors.

Many of the classroom music itinerant teachers reported that they extend the teaching of music skills beyond regular school hours. Forty-four percent of the teachers met with school music groups before or after school and during lunch hours and recess time. The music teachers coordinated instrumental, dance, and recorder groups in addition to choruses, music drama groups, and even a Jug Band!

Teaching Materials

Teachers were asked to indicate how frequently various types of materials were used to teach their music classes. The following table illustrates the percentages of elementary classroom music itinerant teachers reporting materials most often used on a daily or weekly basis.

TEACHING MATERIALS
USED DAILY OR WEEKLY
BY CLASSROOM MUSIC ITINERANT TEACHERS

Types of Materials	Percentage of Teachers
Records or Tape Recordings	100%
Silver Burdett Music Textbook	88
Supplementary Materials	69
Teacher-Created Handouts and Materials	31

Records used are primarily from the Silver Burdett Music Series which includes textbooks for students at grades K-5. Other records and supplementary material are available from the record and book library collection housed at the Music Department Office and the elementary music specialists' office at the Curriculum Center. For the most part, these supplementary materials pertain to seasonal and special interest subjects.

Working Relationship with Classroom Teacher

All of the classroom music itinerant teachers reported that classroom teachers usually assist them in preparing for musical performances. The majority of music teachers (80%) related that teachers customarily give them sufficient notice for a request to prepare for a program or assembly. All of the music teachers credited the majority of classroom teachers for accompanying their students to music classes. Thirty-eight percent of the music teachers indicated that most of the classroom teachers actively participate with them in a team-teaching effort to develop their classroom music program. However, 75% of the music teachers report that only a few teachers usually do music follow-up activities.

ELEMENTARY PRINCIPALS

Responses to an opinion survey were received from 62% (52) of the eighty-four elementary principals and assistant principals. Forty-six percent of the respondents reported that they have a classroom music itinerant teacher assigned to their school. The majority of principals (93%) were of the opinion that it is important for students to work with a classroom music itinerant teacher. Elementary principals commented that most teachers felt uncomfortable teaching music because they are not trained in music education and that a high level of expertise is vital for effective instruction in music. Principals also stated that there was an obvious increase in classroom music involvement by all teachers when a music itinerant teacher was assigned to a school.

Sixty-two percent of the elementary principals reported that if continuing sequential instruction in music is to be provided, they do not consider it sufficient to have classroom music itinerant teachers assigned on the present two-year rotating cycle. They would prefer to have a classroom music itinerant teacher assigned at each school site.

Principals were asked to rate the effectiveness of goals related to the elementary classroom music program. As the following table demonstrates, the majority of principals (83%) agreed that the program successfully accomplished its stated goals. The data further revealed that principals at schools with a classroom music itinerant teacher rated program effectiveness higher than those who did not, which may indicate that working with a classroom music itinerant teacher provides greater insight into the effectiveness of that program.

ELEMENTARY PRINCIPALS' PERCEPTION OF THE EFFECTIVE ACCOMPLISHMENT OF THE CLASSROOM MUSIC ITINERANT TEACHER PROGRAM* GOALS

	PERCENT OF PRINCIPALS with CMIT*	without CMIT*
Develops listening skills	100%	82%
Promotes enjoyment of music	100	93
Promotes positive self-concept	96	82
Improve school climate	92	70
Increases parental involvement	54	58
Promotes self-discipline	88	63
Develops students' body awareness, coordination, and spatial relationships	96	92

The majority of elementary principals (60%) commented that they would like to have a music teacher assigned to each school,to provide music instruction to students using a classroom rotation system. One principal summarized the sentiments of many of the respondents regarding the present classroom music program as follows: "excellent opportunity; excellent music teachers; excellent program - but way short on time and dollar commitment."

PARENTS

Opinion surveys were sent to parents of elementary students. Responses were received from 29% (213) parents; 39% of the respondents reported that their children participated in music classes at their school during the 1985-86 school year, while 51% reported that their children did not have a music class. Ninety-six percent of the parents whose children had music classes said that their children had positive attitudes toward their music classes and 90% reported that their children talked about their music classes at home. As the following table illustrates, parents acknowledged that their children benefitted from participation in music instruction.

PARENTS' PERCEPTIONS
OF THE VALUE OF ELEMENTARY SCHOOL MUSIC

AREAS OF POSITIVE VALUE	PERCENTAGE OF PARENTS
Educational/musical value	81%
Self-esteem	61
Memory Skills	60
Self-discipline	58
Variety of experiences	55
Life-long involvement with music	52
Group-discipline	51
Leisure-time pursuit	50
Coordination Skills	48
Motivation	45
Cooperation	44
Multi-Cultural Appreciation	41
Way to Release Stress	39
Poise	33

The majority of parents (97%) expressed the belief that music is basic to the total education of the child and 83% agreed that each elementary school should have a teacher who specializes in teaching music. Forty-nine percent of the respondents were of the opinion that music is a factor that motivates students to go to school and stay in school.

Parents repeatedly commented that their children look forward to their music classes and that their children learned many new songs which they enjoyed sharing with their parents and siblings at home. Parents stated that they appreciated having a teacher who specializes in music education and that the music teachers were enthusiastic and demonstrated genuine interest in their students. Parents stated that they recognized that most classroom teachers are not trained to teach music and asserted that a full-time music teacher and a permanent music room is essential for all elementary school children.

ELEMENTARY INSTRUMENTAL PROGRAM
Survey Results

Responses to an opinion survey were received from 62% (23) of the 37 elementary instrumental teachers.

Goals

The data demonstrated that the majority of elementary band and orchestra teachers rated the program as effectively accomplishing its stated goals as illustrated on the following table.

ELEMENTARY BAND & ORCHESTRA TEACHERS' PERCEPTIONS OF THE EFFECTIVE ACCOMPLISHMENT OF THE APS MUSIC PROGRAM GOALS

To provide each child, based on his needs and abilities the opportunity to...

enjoy music	87%
progress in each area through music	83
develop self-expression	74
learn music skills	87
AVERAGE OVERALL EFFECTIVENESS	83%

Elementary instrumental teachers almost unanimously agreed (91%) that the elementary classroom music itinerant program improves the effectiveness of the instrumental program for the following reasons:

* boosts interest in learning to play a musical instrument
* develops skills needed to read musical notation
* improves pitch sense
* develops body rhythm through song and dance

The elementary instrumental teachers offer an interesting perspective of the K-12 band and orchestra programs because 73% of the elementary instrumental teachers also teach middle and high school band and orchestra. Ninety-six percent of the elementary instrumental teachers agreed that the elementary band and orchestra program effectively prepared students for middle school instrumental music courses. Eighty-three percent of the elementary instrumental teachers also agreed that the middle school instrumental program prepared students for high school band and orchestra.

Content & Skills

The elementary instrumental program is an elective class for fourth and fifth grade students in beginning and intermediate levels of band and orchestra. Classes meet twice a week for 45 minutes. The average pupil/teacher ratio is 142:1.

The intent of the elementary instrumental program is to have students develop rudimentary skills required for group performance. Instruction for the principal wind, percussion, and string instruments include: flute, clarinet, trumpet, snare drum, violin, viola, and cello. The skills students develop in their first and second year of band or orchestra include tone production, fingering, embouchure (shaping of lips and tongue), drumstick control, left hand and bow arm technique, music reading (notation and rhythm), basic theory, and harmony.

Elementary band and orchestra teachers recruit fourth and fifth grade students using classroom demonstrations of musical instruments. The instrumental teachers play the various instruments for the students or invite guest musicians such as mid and high school students to perform. This gives the students an opportunity to hear what the instruments sound like, how the tones are produced. As students demonstrate an interest in joining the school band or orchestra, the instrumental teachers arrange evening meetings to consult with the students and their parents. The teachers invite several representatives from local music stores to bring instruments and explain their school rental and purchase options. Teachers will also discuss the APS instrument loan program, if appropriate. The music teachers consult with the student and his/her parents to properly fit the student to an instrument. For example, if a student has a malformation of the mouth, it might mean that the student would be better suited to play clarinet than trumpet. The evening meetings also give the parents the opportunity to inform the music teachers if any orthodontic work is planned for the students. The instrumental teachers usually make themselves available by phone or appointment for the first two weeks before band and orchestra classes commence in order to complete parent and student consultations.

Band and orchestra students have many opportunities to perform. During the 1985-86 school year elementary band teachers reported that students across the district performed at 157 events, 48% of which were for parents and 46% were school-based. Orchestra teachers reported that students across the district performed at 324 events; 59% were school-based and 38% were parent programs. School-based programs included assemblies and classroom exchanges in which students had the opportunity to perform for each other. Parent programs included fiestas and parent/teacher meetings and seasonal concerts. In addition, advanced band and orchestra students also performed at the elementary music festivals which were held at the University of New Mexico and at the Albuquerque High Gymnasium.

A music curriculum wall chart was developed in the early 1970's by music teacher committees. The curriculum charts provide a graphic representation designed as a reference to display the minimum instrumental and choral skills to be achieved at different levels as a means of keeping teachers, students, and parents informed regarding the curriculum and student progress. In general, Levels I-II are beginning levels; III-IV intermediate; and V-VI are advanced levels. The curriculum charts are used by elementary, middle, and high school music programs. Using designated curriculum-writing funds, music teacher committees modified the curriculum charts and developed the Skills Development Profile Chart during the summers of 1984 and 1985. The profile charts differ from the wall charts in several ways. The profile charts are loose-leaf cards that were designed to include a checklist that documents the student's achievement level and travels with the individual student to the next music class or school in which s/he enrolls. Profile charts were developed for band, orchestra, chorus, guitar, and percussion. The profile charts were piloted in 1985-86. All elementary, middle, and high school music teachers were asked to use the profile charts with one class.

Whereas 39% of the elementary instrumental teachers reported that they referred to the Curriculum Wall Charts, 65% reported that they used the Skills Development Profile Charts. Fifty-nine percent reported that they preferred the loose-leaf format of the profile charts. The majority of instrumental teachers (65%) reported that they used the profile charts at least once a semester; 39% report that they referred to the wall charts at least once a semester. Teachers commented that they were satisfied with the evaluative feature of the profile charts, however, the pupil teacher ratio of 142:1 makes keeping a chart for each student a formidable task. As funding becomes available, future plans for the Skills Development Profile Chart are to conduct a thorough evaluation, make appropriate modifications, develop a system for forwarding the charts to the student's next music teacher or location, and then to implement its use district-wide.

Teaching Materials

The method books used by the elementary band students are Band Today, Level I (beginning) and Level II (intermediate), by James Ployhar. Elementary orchestra teachers have a choice between two method books: The String Builder, by Samuel Applebaum, or The Muller Rusch String Method. The band and orchestra method books consist of many familiar melodies that emphasize specific skills development and that are within the playing abilities of the students.

The elementary instrumental teachers were asked to indicate which types of supplementary materials are used to teach band and orchestra. The following table illustrates the percentages of teachers reporting materials used regularly.

TEACHING MATERIALS
USED ON A REGULAR BASIS
BY ELEMENTARY INSTRUMENTAL TEACHERS

Types of Materials	Percentage of Teachers
Sheet Music	87%
Non-State Adopted Method Books	64
Teacher Created Handouts	61
Records or Tape Recordings	17

Teachers reported that they need additional method books, sheet music, and audio-visual materials. The teachers reported that supplementary sheet music was used primarily as concert material. Audio-visual material requested included video recordings of live concert performances. The Music Department office houses a library that includes sheet music, compositions for band and orchestra, choral collections and sheet music, charts and dance instructions, filmstrips and records, unpublished music, dances, and games that were commissioned by APS, catalogs, illustrated music encyclopedias and bibliographies. Music program personnel reported that an average of 125 items or materials are usually checked out of the library per semester.

Teaching Strategies

The primary challenge of the elementary band program is that of teaching beginning brass, reed, and percussion instruments simultaneously in a classroom setting. The various wind and percussion instruments read musical notation in different clefs and produce sounds in very different ways. Likewise, the elementary orchestra teacher instructs beginners with different sized instruments, who all read in different clefs, and use different fingerings. Both band and orchestra teachers must instruct students in the various physical approaches to their instruments. Therefore, while teaching students to play their instruments as a group, the band or orchestra teacher must also provide individualized instruction.

Teachers were asked to indicate the teaching methods and strategies that they used in teaching their beginning instrumental classes. The following table represents the percentages of band and orchestra teachers who reported incorporating the following methods and strategies on a regular basis.

TEACHING METHODS AND STRATEGIES
USED REGULARLY
BY ELEMENTARY INSTRUMENTAL TEACHERS

Method/Strategy	Percentage of Teachers
Playing Tests	57%
Theory/Ear Training	26
Sight Reading	22

ELEMENTARY PRINCIPALS

Responses to an opinion survey were received from 62% (52) of the eighty-four elementary principals and assistant principals. Ninety-two percent of the principals responded that their music program is valuable in strengthening community relationships. In addition, 96% of the principals also credited their music program for a positive contribution to the school climate. Elementary principals were asked to rate the influence of the band and orchestra program for participating students in several areas. As the following table illustrates, the majority of principals agreed that participation in the elementary instrumental program had a positive effect on many aspects of student development.

ELEMENTARY PRINCIPALS' PERCEPTIONS
OF THE INFLUENCE OF BAND & ORCHESTRA
ON PARTICIPATING STUDENTS

Areas of Positive Influence	Percentage of Principals
Pursuit of Individual Talent	93%
Self-Concept	85
Self-Confidence	84
Listening Skills	83
Following Directions	82
Cooperation	82
Memory	82
Self-Discipline	80
Coordination Skills	80
Attention Span	78
Attitude Toward School	63
Attitude Toward Other Subjects	54

The majority of elementary principals (80%) agreed that the instrumental music program had a positive effect on student development. However, seventeen of the principals stated that they would prefer eliminating band and orchestra at the elementary level in favor of expanding the Classroom Music Itinerant Program to every school. Respondents commented that since the Classroom Music Itinerant Program reaches more students and is less intrusive, they would prefer to have the Classroom Music program expanded to include a music teacher at each school in order to provide basic instruction to all students. In addition, the principals referred to space limitations and problems with scheduling band and orchestra class time.

PARENTS

Opinion surveys were sent to the parents of fifth grade students enrolled in elementary band and orchestra. Responses were received from 36% (279) of the parents; 64% from parents of students enrolled in band and 36% from parents of students enrolled in orchestra.

Ninety percent of the parents reported that their students have a positive attitude toward their band or orchestra classes. As the following table illustrates, parents acknowledged that their children benefitted from participation in band and orchestra.

PARENTS' PERCEPTIONS
OF THE VALUE OF BAND AND ORCHESTRA
FOR ELEMENTARY STUDENTS

AREAS OF POSITIVE VALUE	PERCENTAGE OF PARENTS
Educational/musical value	93%
Self-esteem	76
Self-discipline	71
Life-long involvement with music	63
Cooperation	61
Variety of experiences	60
Coordination Skills	60
Group-discipline	59
Memory Skills	57
Motivation	52
Poise	48
Leisure-time pursuit	42
Multi-Cultural Appreciation	37
Way to Release Stress	34

The majority of parents (86%) believed that music is basic to the total education of the child and 95% agreed that each elementary school should have a teacher who specializes in teaching music. Fifty-one percent of the respondents were of the opinion that music is a factor that motivates students to go to school and stay in school. Eighty-three percent of the parents agreed that band and orchestra instruments should be made available to economically disadvantaged students.

Parents of the fifth grade students enrolled in band and orchestra were asked to comment on the strengths and weaknesses of the music program at their school. Parents rated the band and orchestra teachers as the primary strength of the music program. Parents observed that the music teachers were creative, had a positive attitude, were well organized, consistent, and patient in teaching music skills. Parents also recognized musical performances contributed to the strength of their music program. Parents appreciated that their children had the opportunity to perform at regularly scheduled concerts. They also mentioned that the concerts at the University of New Mexico Basketball Arena and the music festivals were of value to their children in providing an opportunity to observe professional musicians. The major weakness noted by the parents of elementary students enrolled in band and orchestra was the lack of support from some classroom teachers. Parents stated that teachers sometimes discourage

their children from joining band and orchestra and that students are sometimes punished for participating in band and orchestra by having to do assigned classwork at home or sacrifice their recess time to make-up classwork. Most parents were concerned about the large number of schools covered by the small instructional staff. Parents of band and orchestra students also expressed concern about the continued existence of the elementary instrumental program.

SECONDARY MUSIC PROGRAM
Survey Results

Responses to an opinion survey were received from 53% (28) of the 53 band, orchestra, choral, and guitar teachers who teach at the middle and/or high school level. During the 1985-86 school year, 38% (14,313) of the total number of APS secondary students enrolled in music classes.

Goals

The data demonstrate that the majority of teachers rated all but one of the goals as being effectively accomplished. Music education at the secondary level is focused on performing groups, and as a result students have fewer experiences in improvising and creating music for personal expression.

SECONDARY MUSIC TEACHERS' PERCEPTIONS OF THE EFFECTIVE ACCOMPLISHMENT OF THE APS MUSIC PROGRAM GOALS

Each student shall...

make music alone and with others	93%
use the vocabulary and notation of music	71
acquire a familiarity with a wide variety of music	79
improvise and create music	43
respond to music in various way to make aesthetic judgments	68
understand the vocational and avocational possibilities in music	61
AVERAGE OVERALL EFFECTIVENESS	69%

Content & Skills

The primary difference between the secondary music program and the elementary program was that course offerings at the secondary level tended to be more specialized. In addition, students in performing organizations typically enrolled in the same courses for more than one year, for example, as a freshman, a student could enroll in a band, chorus, or orchestra course and earn fine arts credit for his/her participation. The student could also enroll in the same course in the sophomore, junior, and senior years and receive credit for each semester of participation. Many students elected to participate in instrumental music or choral groups as well as a variety of specialized ensembles. In the Albuquerque Public Schools, the secondary music programs consist of elective classes in band, chorus, orchestra, and guitar as well as the required middle school exploratory arts program. The average pupil/teacher ratio is 190:1.

Although still in the pilot stage, secondary music teachers report that they use the Student Skills Profile Charts on a monthly or semester basis. Seventy-one percent of the teachers report that they are continuing to use the Curriculum Wall Charts. Fifty-eight percent of the music teachers prefer the loose-leaf format of the Profile Charts, while 39% prefer wall charts. The secondary music teachers agreed with the elementary instrumental teachers that the high pupil/teacher ratio of the music classes hampers evaluating each student using the Student Skills Profile Chart.

Teaching Materials

The secondary music teachers were asked to indicate how frequently various types of materials were used to teach band, chorus, orchestra, and guitar. The following table illustrates the percentages of teachers who reported using specific types of teaching materials on a regular basis.

TEACHING MATERIALS
USED ON A REGULAR BASIS
BY SECONDARY MUSIC TEACHERS

Types of Materials	Percentage of Teachers
Sheet Music	96%
Records or Tape Recordings	71
Non-State-Adopted Method Books	57
Teacher-Created Handouts	57
Films, Filmstrips, Slides	25
TV or Videotapes	25
Newspapers, Magazines	21

Teaching Strategies

The secondary music program is very diverse with classes in beginning, intermediate, and advanced band, chorus, and orchestra; stage band, swing choir, guitar, music theatre, piano lab, and the middle school music Exploratory Arts program. Classes can vary in size from as few as fifteen students to over one hundred. As would be expected the teaching strategies for such a variety of classes will likewise vary. Teachers were asked to indicate how frequently various teaching methods and strategies were used in teaching their classes. The following table represents the percentages of secondary music teachers who used the following methods and strategies on a regular basis.

TEACHING METHODS AND STRATEGIES
USED ON A REGULAR BASIS
BY SECONDARY MUSIC TEACHERS

Method/Strategy	Percentage of Teachers
Sight-Reading	79%
Theory/Ear Training	71
Sectionals	50
Playing Tests	46
Lectures	43
Small Group Work	39
Peer-Tutoring	39
Individual Seatwork in Class	31
Solo & Ensemble Work	14
Written Tests	11
Seating Challenges	11

Some of the teaching strategies listed above are unique to music instruction and merit explanation. Sight-reading is an instructional technique that requires students to perform a musical selection without having first studied it. Ear training develops the student's ability to distinguish between differences in tones. Sectionals are used when the music teacher works with a particular "section" of a group; i.e., the percussion section, the sopranos, etc. An ensemble is a small group of performers. Seating challenges are playing tests among students within a section that determine their ranking within the section.

Fund-Raising

Secondary Music Teachers were asked to indicate the sources and amounts of money raised in their fund-raising projects. The data, however, proved to be inconclusive because most teachers did not respond to the question and because teachers did not differentiate between schools to which they were assigned or between classes that participate in fund-raising projects.

However, a survey completed in 1985 by the Music Department determined that APS students and parents raise thousands of dollars each year to support their music programs. The funds are used to finance trips and to buy equipment that they cannot otherwise acquire because of the limited equipment budgets. Chorus, orchestra, and band programs must also finance their transportation to music festivals. Only the high school bands have partial funding for travel to in-town events, because a portion of the gate receipts from athletic events is set aside for band transportation to in-town events such as games and parades.

Music teachers view fund-raising as a necessity for providing additional musical experiences to benefit their students and for needed equipment purchase and repair. Many of the teachers commented that parent booster clubs are the foundation of their fund-raising projects and provide invaluable services to the music programs they support. However, the teachers who do not have strong parent groups commented that fund-raising is extremely time consuming in that it requires the use of class time and after-school time. In addition, teachers stated that it is sometimes difficult to retrieve products or money from students.

SECONDARY PRINCIPALS

Responses to an opinion survey were received from 29% (26) of the ninety middle and high school principals and assistant principals. Secondary principals were asked to rate the value of their school's music program in enhancing community relations. Eighty-one percent of the principals responded that their music programs are "very valuable" in strengthening community relations.

All of the middle and high school administrators also credited their music programs for contributing positively to the school's climate. Secondary principals were asked to rate the influence of the music program for participating students in several areas. As the following table illustrates, the majority of principals acknowledged that participation in the music program has a positive influence on many facets of students' development.

SECONDARY PRINCIPALS' PERCEPTIONS
OF THE INFLUENCE OF BAND & ORCHESTRA
ON PARTICIPATING STUDENTS

Areas of Positive Influence	Percentage of Principals
Following Directions	96%
Cooperation	96
Self-Discipline	96
Self-Confidence	96
Pursuit of Individual Talent	96
Self-Concept	92
Attitude Toward School	92
Coordination Skills	92
Listening Skills	89
Memory	77
Attention Span	77
Attitude Toward Other Subjects	50

Middle and high school principals and assistant principals were asked how they envision the school reform package (SB 106) impacting on the opportunity for students to select music or other electives. The majority of administrators commented that the school reform bill will limit student participation in all electives because of the additional graduation requirements mandated in the legislation. Principals also responded that the bill will cause a reduction in the number of tenth grade students entering music electives, which will affect the continuity of the program.

The middle and high school principals and assistant principals were asked to offer suggestions to help the APS Music Program be more effective. Several of the administrators commented that adequate funding for equipment replacement and repair is critical. School administrators commented that several of the orchestra programs raise 40% of their budgets, and one principal said that his school's band booster club raised approximately $30,000 to support their program and further commented that, "APS is getting a real bargain."

PARENTS

Opinion surveys were sent to a random sample of 15% of the parents whose students were enrolled in band, chorus, or orchestra. Responses were received from 26% (355) of the parents; 56% from parents of middle school students and 44% from parents of high school students.

Ninety-three percent of the parents reported that their students have a positive attitude toward their music classes. As the following table illustrates, parents recognized that participation in the music program has a positive effect on many aspects of students' development.

PARENTS' PERCEPTIONS
OF THE VALUE OF SCHOOL MUSIC
FOR MIDDLE AND HIGH SCHOOL STUDENTS

AREAS OF POSITIVE VALUE	PERCENTAGE OF PARENTS MID	HIGH
Educational/musical value	86%	88%
Self-esteem	71	75
Variety of experiences	64	75
Self-discipline	64	72
Life-long involvement with music	59	61
Group-discipline	53	68
Cooperation	51	64
Motivation	57	61
Memory Skills	54	53
Coordination Skills	54	50
Poise	51	55
Leisure-time pursuit	41	47
Way to Release Stress	35	42
Multi-Cultural Appreciation	27	33

The majority of parents (82%) believed that music is basic in the total education of the child and 94% agreed that each elementary school should have a teacher who specializes in teaching music. Sixty percent of the respondents were of the opinion that music is a factor that motivates students to go to school and stay in school.

Parents were asked to rate their students' experience with fund-raising for music. The majority (71%) of parents rated their

students' experiences as positive or neutral. Many of the parents agreed that fund-raising helps students earn their own way and allows students to earn money with their friends to benefit the whole group. Several respondents noted that their students had not been involved in any fund-raising projects. Of those who had not participated in fund-raising, many stated that because they support the APS music program, they would consider it a good and positive experience for their children. Twenty-nine percent of the parents rated their students' experience with fund-raising as negative. Many of those parents expressed frustration in having to financially support the music program. In addition, several parents stated that because of safety reasons, they did not approve of their children soliciting door-to-door. Some parents also complained of the inferior and over-priced products that their children have tried to sell.

Parents of middle and high school students were asked to comment on the strengths and weaknesses of the music program at their schools. Parents rated as the primary strength of the music program the music teachers. Parents said that the music teachers take pride in teaching and in musicianship and that they convey this to their students. The second most often mentioned strength was the music program in general. Parents remarked that they appreciated the wide variety of music classes that are available to students of varying abilities and interests. Parents also mentioned that they saw strong group support and camaraderie as contributing to the strength of the music program. Parents appreciated that students have many opportunities to perform. Parents mentioned that trips, parades, and concerts are all well-planned. Parents also said that because of diminishing financial support from APS, there is an excessive dependence on parents to monetarily support the music program, and as a result there is too much emphasis on fund-raising activities.

SUMMARY AND CONCLUSIONS

Direct music instruction was received by 42% (30,042) of the APS elementary and secondary school students during the 1985-86 school year. Thirty-seven percent of the total elementary population received direct music instruction from 15 full time equivalent (FTE) itinerant classroom music teachers at 28 schools. At the remaining 46 elementary schools, students received varying degrees of music instruction based on the training, ability, and desire of the classroom teacher to include music in the curriculum. Classroom Music itinerant teachers are rotated on a two year cycle in an effort to provide basic music instruction to all students district-wide. In addition to the general music program, instrumental instruction was provided to 31% of all fourth and fifth grade students district-wide. The 11.37 (FTE) band teachers and 11.31 (FTE) orchestra teachers traveled to the district's 74 elementary schools; the average pupil-teacher ratio was 142:1. Music instruction was received by 35% (12,837) of the total secondary population during the 1985-86 school year. There were 67.5 (FTE) music teachers assigned at the secondary level; the average pupil-teacher ratio was 204:1. By component, there were 29.1 (FTE) band teachers, 29.3 (FTE) Choral/Exploratory Arts teachers, and 9.1 (FTE) orchestra teachers.

Music Department Personnel

The Music Department is a component of the Curriculum Center and is staffed by the Curriculum Supervisor of Fine Arts, and two music specialists. During the 1985-86 school yeaar, fifty-eight full or part-time teachers were directly allocated to the Music Department. The Music Department is charged with the supervision of all itinerant classroom music, some elementary and secondary band teachers, and all elementary and secondary orchestra teachers. In addition, the Music Department has direct responsibility for collecting fees, distributing equipment, controlling inventory for the itinerant music program, and selecting and providing supplementary materials. In an effort to enhance communication and instruction, the Music Department also publishes the department newsletter, The Score, and the Mini Music Monthly.

APS Instruments

The APS district-wide inventory includes a total of 4,926 instruments valued at $1.7 million. Over one-third of APS instruments are at least 15 years old. The elementary instrumental program has a total of 1,079 instruments available for loan to APS students, based on financial needs. A minimal rental fee is used to maintain the instruments and to support the

music program. At the secondary level, minimum equipment allocations at each school include over 3,847 instruments for use at 34 secondary schools. Instrument repair is a major issue for elementary and secondary music teachers because a serious backlog for repairs currently exists that delays instrument repair by several months. Forty-four percent of the music teachers stated that they prefer to have an equipment replacement cycle controlled by the Music Department that would be a long-range plan for replacing instruments on the basis of age. Teachers stated that they depend heavily on fund-raising projects to purchase needed instruments and equipment.

Student Music Appraisals

Student Music Assessment - Fourth grade students who were in schools that had a classroom music itinerant teacher consistently scored higher on music theory and literature than did their counterparts in schools where they had not studied with music teachers. Both groups of APS students outscored the fourth grade students on the National Assessment of Educational Progress national sample. The average eighth grade band, chorus, and orchestra student scored an average of 68% of the items on the music test correctly. Eleventh grade music students correctly answered an average of 80% of the items on the test. Students at all three grade levels demonstrated positive attitudes toward music and expressed a desire to learn more about music.

Assessment of Music Festival Performances - Adjudicator evaluations regarding the performances of secondary band, chorus, and orchestra students were generally positive. Adjudicators concluded that stated goals of the APS music curriculum were being met as demonstrated by the 1986 festival performances.

Academic Achievement of Fifth Grade Band and Orchestra students - Based on 1986 and 1981 CTBS data summarized in this report, it seems evident that an instrumental music program at the elementary school level provides children with an enriching experience that enhances a student's personal curriculum, while not hampering academic growth, even when academic instructional time is utilized to provide the music experience. Band and orchestra students scored higher than the total fifth grade population on all subtests of the 1981 and 1986 CTBS.

Musical Performances - Music teachers reported 1,963 elementary and secondary performances for the 1985-86 school year. Students' performances included evening concerts for parents, school-based performances, assemblies, and music festivals.

Teachers of Regular Education K-5

The data revealed that 75% of the teachers of regular education K-5 were very interested in music instruction for their students; however, they repeatedly provided comments that they do not feel qualified to provide music instruction and that students benefit from having the specialized expertise of the classroom music itinerant teacher. Of the first and second grade teachers, only 13% reported that they used the music radio programs. Seventeen percent of the teachers reported occasional use of the music television programs; and 75% reported that they never used the music television programs with their students. Elementary teachers expressed concern about the scheduling of the elementary band and orchestra program. Teachers also stated that they would like to have the classroom music program evolve into a permanent music program at all schools.

Classroom Music Program

The classroom music itinerant teachers agreed that providing structured music instruction once a week for thirty minutes is insufficient to accomplish the goals of the program. Classroom music itinerant teachers noted that the lack of a music room limited the delivery of the program. All of the music teachers credited the majority of classroom teachers for accompanying the students to music classes; however, 75% of the music teachers reported that only a few teachers usually did follow-up activities of the music classes. Principals commented that most teachers feel uncomfortable teaching music because they are not trained in music education and that a high level of expertise is vital for effective instruction in music. The majority of elementary principals (60%) commented that they would like to have a music teacher assigned to each school site. The majority of parents (97%) believed that music is basic to the total education of the child, and 83% believed that each elementary school should have a teacher who specializes in teaching music.

Elementary Instrumental Program

The elementary instrumental program is an elective class for fourth and fifth grade students in beginning and intermediate levels of band and orchestra. Classes meet twice a week for 45 minutes. Ninety-two percent of the principals responded that their music program was valuable in strengthening community relationships, and 96% of the elementary principals credited their music program as contributing positively to the school climate. Principals preferred to expand the classroom music program to every school because of the number of students who would receive music instruction. Parents of band and orchestra students rated band and orchestra teachers as being the major strength of the music program at their school, but were concerned about the continued existence of the elementary instrumental program.

Secondary Music Program

The secondary music programs consist of elective classes in band, chorus, orchestra, and guitar as well as the music unit required in the middle school exploratory arts program. Music teachers viewed fund-raising as a necessity to provide students with varied musical activities and for needed equipment purchase and repair. Eighty-one percent of the principals responded that their music programs were very valuable in strengthening community relations. All of the middle and high school administrators credited their music programs for their valued contribution to their schools' climate. Parents rated the music teachers as the primary strength of the music program, but noted that the major weakness of the program was the excessive dependence on parents to support monetarily the music program with numerous fund-raising projects.

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